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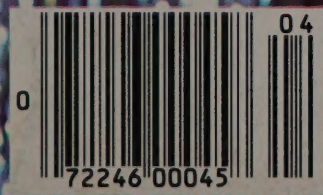
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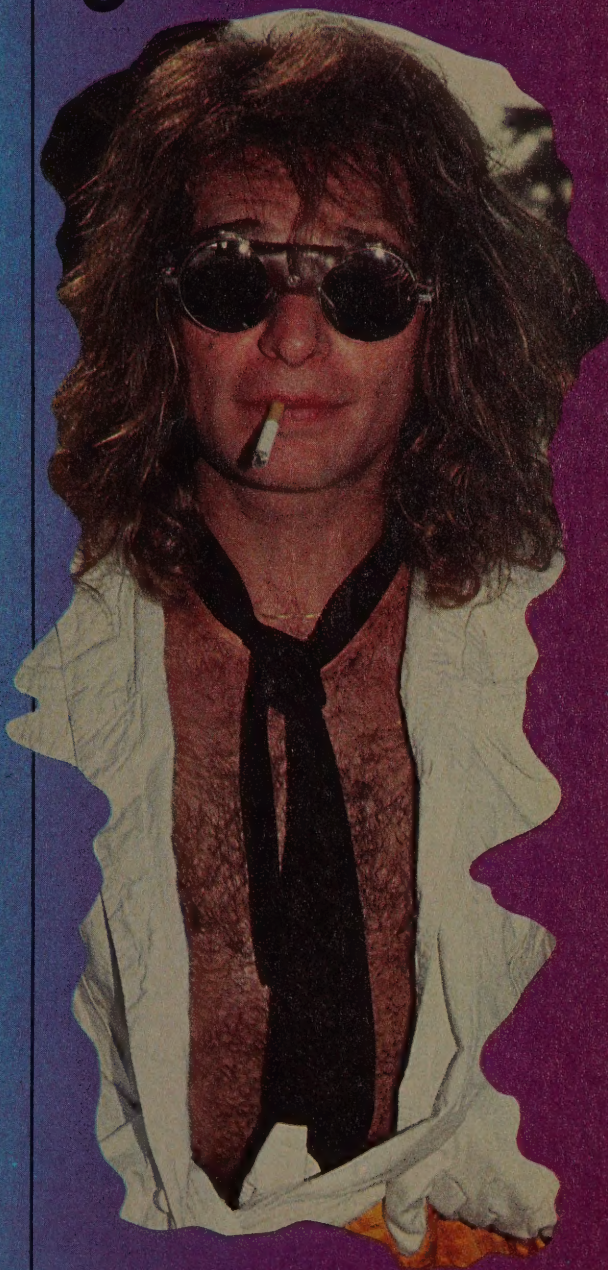
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# Iron Maiden

World Slavery Tour Continues Maiden Metal Machine's American Invasion.

Ross Halfin/Photofeatures Intl.

Iron Maiden (left to right): Steve Harris, Bruce Dickinson, Dave Murray, Adrian Smith, Nicko McBrain.



## the killer instinct

by Christiaan St. James

**T**he Iron Maiden quest for world domination has already eaten up a dazzling amount of mileage in its journey from the late '70s East London barroom binges to the sweeping stages of present day U.S. arenas. Even so, it's a lengthier trek by far (both in distance and time) back to the sun kissed sands of the desert, the forbidding stone tombs and the gently undulating Nile waters that witnessed the people of the pharaohs — the inspiration behind the latest, and some would say, greatest Maiden platter, **Powerslave**.

This is their mightiest LP to date — both in terms of sales and, more importantly, the show-stopping class of material enclosed within yet another excellent Derek Riggs sleeve design. The concept behind the record was born in the ever-active mind of onetime history student and current Maiden vocalist Bruce Dickinson.

"The Egyptian idea came about because of my interest in religion and magic and all that weird sort of stuff — my reading habits are inclined towards that sort of thing," Dickinson explained. "And a lot of that stuff has its background with Egypt, its mythology and religion.

"It's very strange because

although it's a civilization that died many ages ago, it still has an incredible fascination for people all over the world. Tutankhamen broke all records for museum exhibitions... I don't know what it is but there's something about Egypt and its civilization that's just magical. The idea with **Powerslave** was to try and get enough magic on to the album so that it'd maybe rub off on to the whole event. It seems to have worked."

Iron Maiden didn't actually set out to write a record with the pyramids in mind, but nevertheless, when the band reviewed their material the song **Powerslave** was the obvious contender for the LP's title.

"It had a nice catchy ring to it and it had a bit of a double meaning too; it doesn't *immediately* conjure up visions of Egypt, but at the same time, it sounds like a fairly muscular title for a heavy rock album," commented Dickinson. "And with the Egypt idea behind the lyrics, it's very *different*. Heavy rock bands, bands *in general*, have a habit of plundering other sources of entertainment, whether it's TV or whatever. It happens in every musical genre. So Egypt, really, was quite a valid subject."

Maiden weren't the only band to think so. If you've seen the most recent Dio road show then you'll have noticed that his stage set (and





Bruce Dickinson



album sleeve) aren't that dissimilar from those of Dickinson, Harris and co.: the pyramid, the Egyptian statues, the mummy, etc. However, this doesn't appear to worry Bruce.

"Dio apparently changed his mind about the album. He was originally going to do a medieval village set. Then he did a track called *Egypt (The Chains Are On)*, which was originally supposed to be a B-side. And *then* they suddenly decided that Egypt was going to be the theme of their show... I don't know if they'd heard about what we were going to do. But it didn't bother us; we have confidence in our show — it's got much more depth."

Always keen to beat the competition with the intensity of their live show, Iron Maiden have invested in the quality rather than quantity idea of canopied their lighting rig and leaving a little to the imagination.

Said Bruce, "I like the idea of covering the lights with drapes. Originally, we were going to have the whole lighting system dipped in gold, but it would have been incredibly expensive. Then somebody said, 'Why don't we just cover them up?' Nobody's done that before, but it was such an obvious move."

"The trend for the last few years has been to try and impress people with *how many* lights you've got: 'we've got more of this, we've got more of that,' you know? It just so happens that we probably *have* got more lights than anyone else, but so what? You can have a million lights and just switch them on and off, and that's boring!"

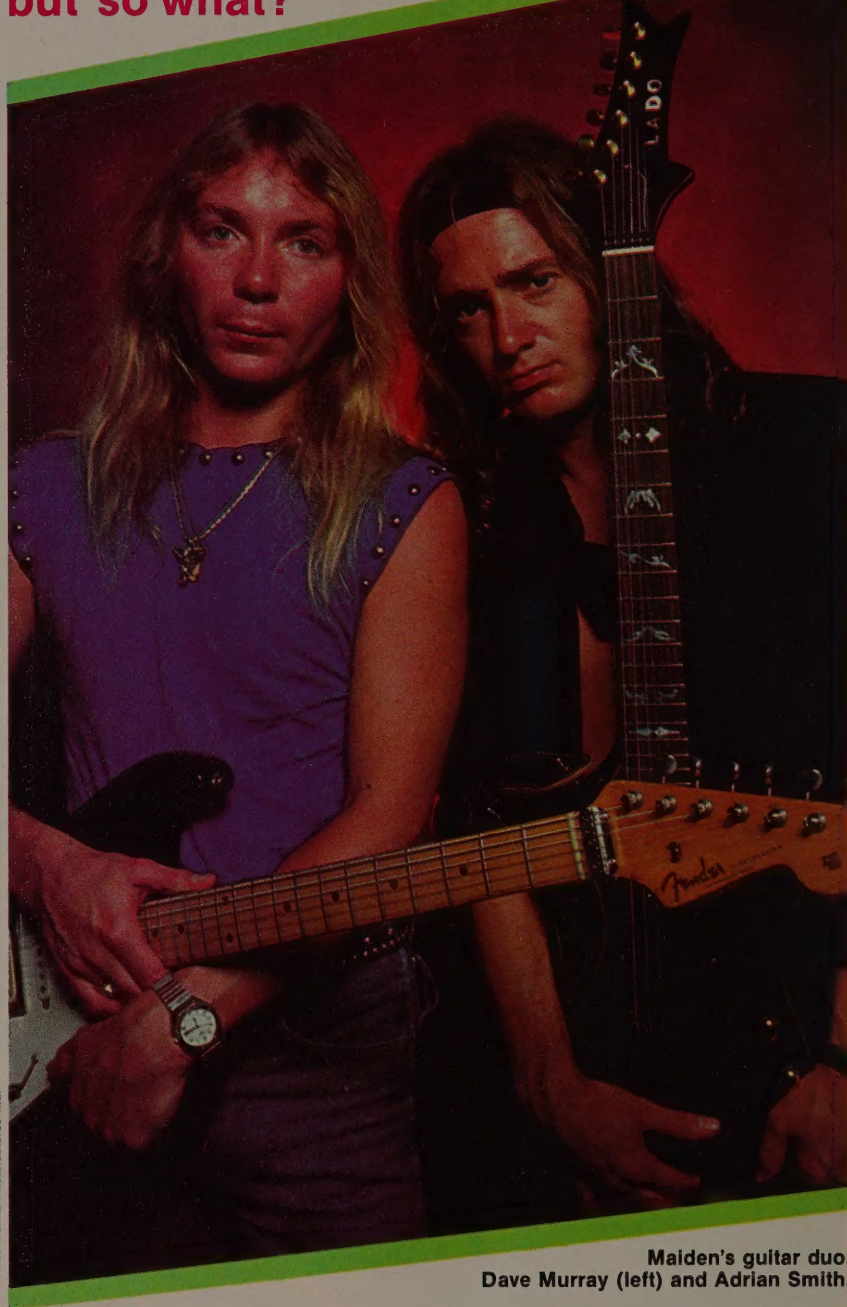
Just as they refuse to compromise with their show, Maiden also continue to fiercely act against the present rock policy of watering down the music to fit the airwaves. Guitarist Dave Murray suggested that the band's strength lies in the fact that, "We don't get much radio play, or at least, we haven't up to now. We've had to tour, had to play live in order to meet the kids. It's paid off for us."

Bruce is adamant that they don't intend to change their music in any way, although **Powerslave** has gained considerably more airplay than previous Maiden platters. "The radio stations have been going mad about it," Dickinson admitted, "but that doesn't mean we're going to do a Scorpions or anything like that: there's no ballad on the record."

Do I gather from this that he isn't too taken with recent Scorpions output?

"They say they love it, that it's what they've always wanted to do, so who am I to argue? But I must confess to never having been an Eagles' fan and I remember reading

**"We've probably got more lights on stage than anyone else — but so what?"**



Ross Halfin/Photofeatures Intl.

**Maiden's guitar duo: Dave Murray (left) and Adrian Smith.**

an interview how the Scorpions thought that the Eagles' stuff was really brilliant. Enough said!"

Of course, comparisons have naturally arisen between **Powerslave** and its predecessor **Piece Of Mind**, which did so much to establish the band in the U.S. There's certainly a difference between records, as Bruce notes, although there's not much doubt as to which one Maiden find the most satisfying.

"The last album, in general... obscure was probably the best word to describe the lyrics; they were fairly off-the-wall," Bruce said. "If

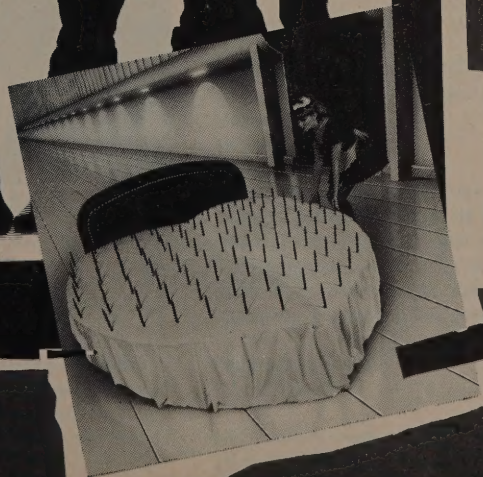
you didn't know what they were intended to be about then it's quite difficult to decipher them. I don't think that's a bad thing or a good thing; just what we felt like doing at the time. I'm certainly not apologizing for it — a lot of people really enjoyed it."

"Critically, you get slagged off for being whatever — you will always get idiots who dismiss an album in four lines — but that doesn't really bother us. **Powerslave** is so obviously the best produced album, the best *sounding* album we've ever done." □



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# We Read Your Mail

I am an avid Iron Maiden fan. Iron Maiden is the best heavy metal band in the world. All you who think you're into metal, open your ears. What are these groups anyway? Ratt, Motley Crue and Quiet Riot, to name a few.

I read that Iron Maiden has been cut down by Glenn Tipton. He said Maiden's guitar duo sounds familiar — bull! They sound nothing like the Priest. I like Priest, don't get me wrong, but I also think Glenn Tipton put his foot in his mouth. I also read that Iron Maiden "scares" the female "heavy metallers" away. I have one thing to say to that. All you girls who think you're into heavy metal, get your nose out of Joe Elliott's butt and open your ears.

Made In Iron  
Phoenix, AZ

Please, PLEASE, PLEASE when can we see a nude centerfold of Bruce Dickinson?? As an Iron Maiden fan (**Powerslave** is a *great* album, by the way) I admire him first and foremost as a talented musician: but let's face it — the man is *fine*!

Wild Jazmine  
San Jose, CA

First, I would like to say **Hit Parader** is the best magazine out today. Second, Iron Maiden's new album **Powerslave** kicks butt! Guitarists Dave Murray and Adrian Smith have done better work than Eddie Van Halen on **Fair Warning** and **1984**. I say Adrian and Dave are the best guitarists in the world. Good work Iron Maiden.

Andy  
San Bruno, CA

Lita Ford rules. She is the raddest guitarist. Screw all the people who don't like her!! She is on her way to the top and I know she's not going to stop! By the way, do you have a picture of her in the Runaways?

#1 Lita Ford Fan  
Yucaipa, CA

Sorry, Ritchie Blackmore is not God. I just thought I'd tell anyone who still had a doubt.

M.M.  
Minnetonka, MN

If I were Joe Elliott, I'd hang myself. Faggots don't deserve to live.

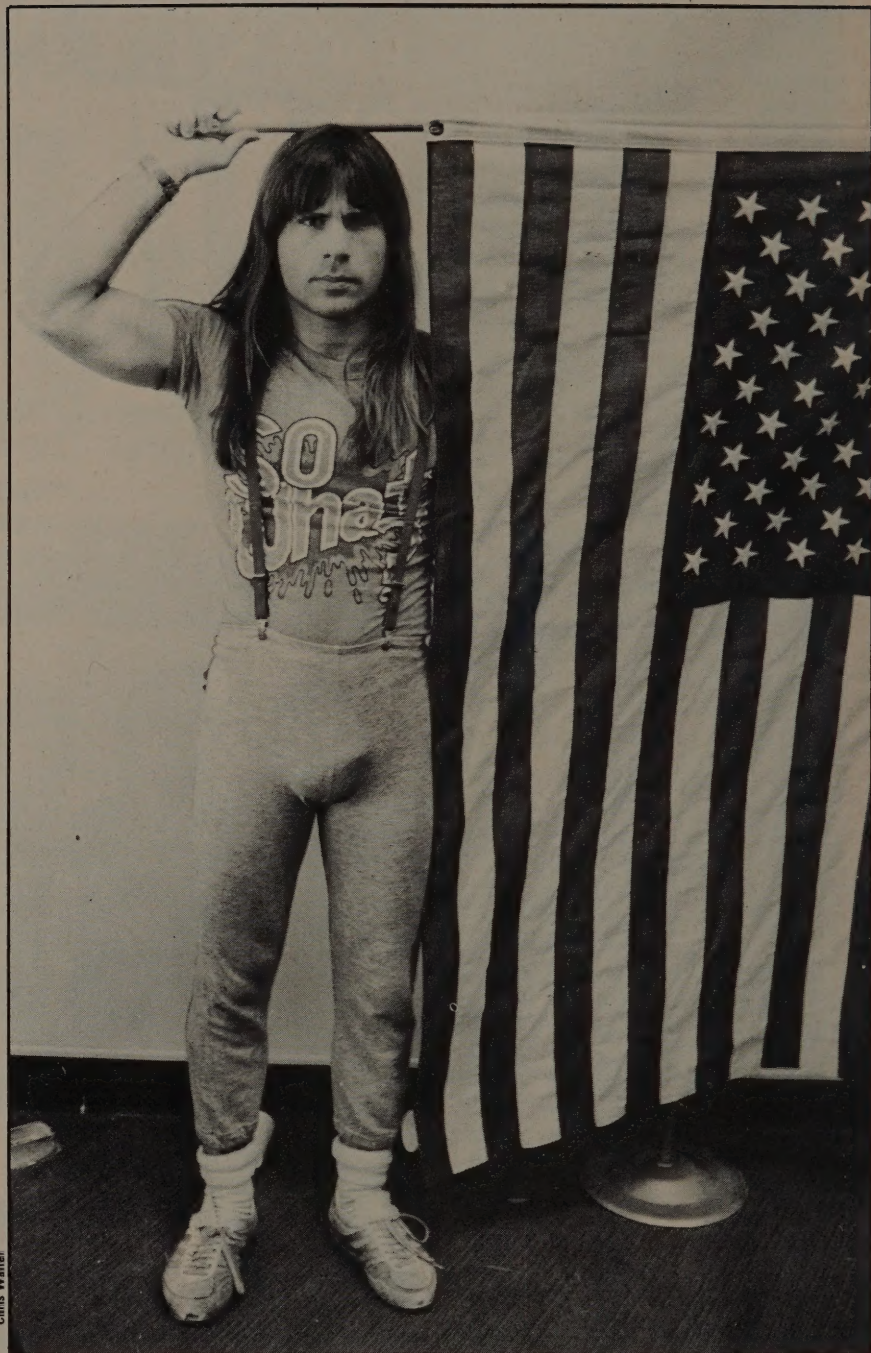
D.C. Amcher  
Coram, NY

Come on all you rockers what's the matter with you? We're all supposed to stick together, not put down the bands we love so dearly. Come on all you rock and rollers let's get it together and stick the word *rock* up the rears of all those worthless puds who still don't know any better.

Keeper of the Faith  
New York, NY

I am the maternal figure every mother's son dreams of having. I don't mind heavy metal in my home and I don't drink or take drugs. There is a

8 HIT PARADER



Bruce Dickinson: One reader wants to see him in a nude centerfold.

"middle road" and if there isn't, I intend to make one.

Paula Morin  
Sanford, ME

I saw Judas Priest in Memphis. I went with my father, who is 42, and we both agreed afterwards that it was the best heavy metal concert either of us had ever seen.

Andrea Miller  
Memphis, TN

Is this the end of AC/DC? Everybody is always counting them down and out, and every time they come back stronger than ever. While **Flick Of The Switch** did not sell as well as **Back In Black**, the material was just as good. The only end in sight should be AC/DC's production careers. Let Angus' opinion stand for itself: "We'll still take on any band in the world on stage."

Steve Fratta  
New York, NY



I just started reading your magazine about a year ago and I think it's pretty good, but you have the same groups every month; Motley Crue, Van Halen, Ozzy Osbourne. They're not all that bad, but I get sick of reading about every move they make. How about some articles on Ratt, Krokus, Gary Moore, Kiss and some on different guitarists like Fernando von Arb, Gary Moore and Jake 'E.' Lee of Ozzy's band? You have too much of David Lee Roth. I'm not putting down David or Van Halen, but seeing too much of him is not good for your health.

Scott Moody  
Mars, PA

We are sick of looking at David Lee Roth and the socks he stuffs down his overly tight pants! Now show some close-ups of Bon Scott, Vince Neil, Nikki Sixx and Matthias Jabs. Those are real men who have real stuff instead of socks.

Sexually Deprived From Your Magazine  
Montrose, NY

I'm a loyal Van Halen fan, but I'm tired of David Lee Roth interviews. How about asking Michael Anthony and the brothers Van Halen about their views? Could you put an Edward Van Halen centerfold in an upcoming issue?

J.L.  
Rocky Mt., NC

Ebet Roberts



Edward Van Halen: Would you really rather read about him than Uncle Dave?

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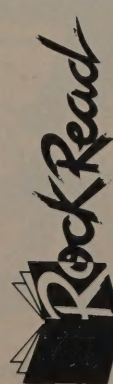
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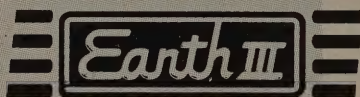


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Kiss was the most popular and versatile band of the '70s. As the '80s began, however, they lost a great deal of their following. But since their unmasking and *Animalize*, the momentum is building again, as Paul Stanley would say. When Kiss does arrive at the top of the rock world for the second time, I will have a lot of "I told you so" to dish out to my friends.

J.C.C.  
Lynnfield, MA

Whoever the fool was who said, "Move over Led Zep, it's now time for Def Lep," can go to hell. There will never be another group as great as Led Zeppelin. They were one of a kind.

Lori G.  
Miami, FL

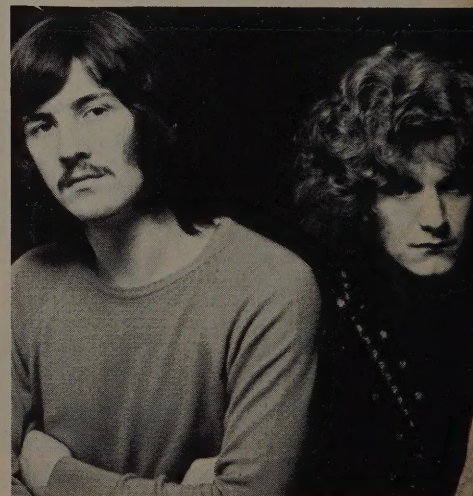
We love your magazine!! Let us have some more on Twisted Sister and Y&T, two very talented groups. We also love your articles on upcoming groups. How about new bands like Pantera, Perennial, Rail and Great White. Keep up the good work. Let's hear more on videos too. Metal Rules.

Brett Mower  
Ellensburg, WA

Why is *Hit Parader* doing articles on W.A.S.P.? Blackie should know that most people



Y&T: More articles to come.



The immortal Led Zeppelin: Are

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HP



only want to see W.A.S.P. live and that their music holds up like a sieve holds water! Why don't you guys do more articles on such Los Angeles bands as Armored Saint or Savage Grace? Saint will conquer!!!

David Lewi  
Santa Monica, CA

In the vocal/metal highway of life, Rob Halford of Judas Priest is a Mack truck and Joe Elliott of Def Leppard is a freshly hatched chicken who couldn't cross the road in time.

Robin Atkinson  
Hollywood, FL

I'm sick of Def Leppard, Quiet Riot and Van Halen. I hardly ever see Rush, Triumph, Black Sabbath or any articles on such rock and roll greats as Led Zeppelin, Jimi Hendrix or Deep Purple gracing your pages. Screw all this new wave of metal crap and return to some good groups. Def Leppard couldn't play a good song even if someone else wrote it and placed it before them, Quiet Riot has Slade write their songs and Van Halen has to use synthesizers to fill in all the gaps. Sure, some new groups can play, like Motley Crue and Iron Maiden, but please give some credit to the groups that made heavy metal what it is now.

Eric Carpenter  
Tucson, AZ



they better than Def Leppard?

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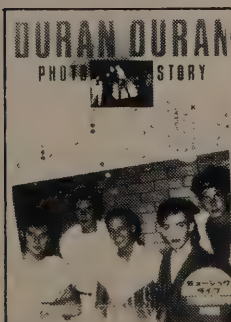
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# Heavy metal happenings

by Andy Secher

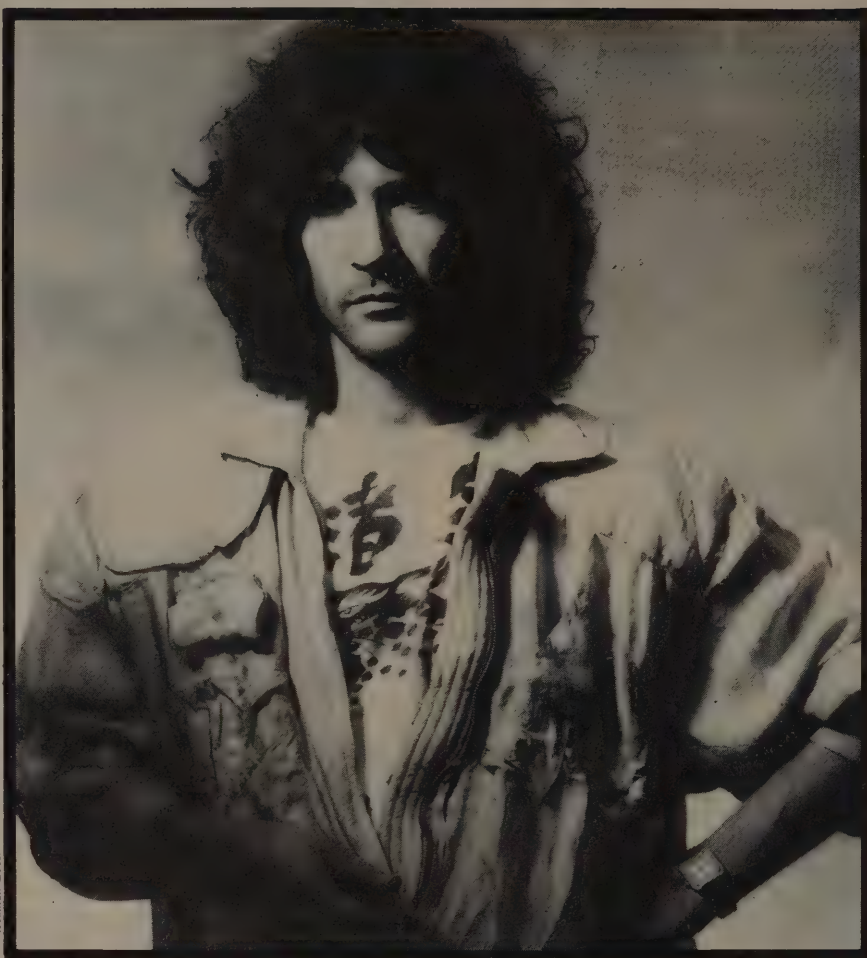
Billy Squier was a little confused recently about the negative response given to his video for *Rock Me Tonite*. "I thought it was a good video — not great but certainly good. There just wasn't the type of reaction I was hoping for." Billy concluded that his satin sheets and high strutting style wasn't what America's rock fans wanted to see, so he's now given us a video featuring the blood, sweat and tears of a live performance.

\*\*\*\*\*

Def Leppard's Rick Allen is continuing to improve following the New Year's Eve car crash that resulted in the amputation of his left arm. Doctors worked for over 10 hours trying to reconnect the arm through microsurgery, but their attempts proved futile. We all wish Rick a speedy recovery.

\*\*\*\*\*

"It was the biggest thrill of my life," Ratt's Warren DeMartini said about the recent jam the band had with Aerosmith's Joe Perry. "Joe's been an idol of mine for years, and having the chance to play alongside him on stage was just unbelievable." Perry joined the Ratt pack in Worcester, Massachusetts, a while back for a jam on the old R&B favorite *Walkin' The Dog*, which at one time or another has



Billy Squier: He's confused about the negative response given his recent video for *Rock Me Tonite*.

been in the sets of both Aerosmith and Ratt.

\*\*\*\*\*

"That's the way we show we like someone," Motley Crue's Tommy Lee said in regard to the recent biting incident which left Van Halen's David Lee Roth bearing the tooth marks of both Lee and Nikki Sixx. "We're guys, so we don't go around kissing people — except women — and a handshake is so cold. A good bite can leave a permanent impression on someone." While Roth couldn't be reached for comment, story has it that he went to a local hospital for rabies shots "just in case."

\*\*\*\*\*

Speaking of Roth, the blond belter has returned from his sojourn in the wilds of New Guinea, and is currently hanging around the L.A. area popping up in clubs from time to time to check out the local talent. "I like going out just to see what's going on," he said. "I don't care what kind of music it is — jazz, reggae or hard rock — I love it all. I can learn something from everything

## Letter of the Month.

Dear Andy,

Why are rock stars so hard to meet? I'm a big Van Halen fan, and I've tried every trick in the book to meet David, Eddie, Michael and Alex. I've snuck backstage at their shows, I've waited outside their homes and I've even gotten their private phone numbers. Nothing seems to work. What can I do? I don't want to hurt them, I only want to meet them and tell them they're great. Why won't they let me?

Doug Smith  
Los Angeles, CA

Dear Doug,

First of all, stop hanging out in front of anyone's house. Everyone — including rock stars — is entitled to their privacy. These guys bust their butt for you and millions of other fans for months on the road, don't you think they should be able to enjoy a little rest and relaxation away from the public eye? I know you mean well, as do most all rock and roll fans, but if members of well known groups were to speak to every fan, answer every phone call and respond to every fan letter, there would be little time left for recording new music and going on tour. If you're lucky, perhaps one day you will get to meet your heroes, but wait until the time is right, and don't force the issue.



# Make sure to watch HIT PARADER'S HEAVY METAL HEROES

TV show, Night Flight, every  
Friday night on  
The USA Cable Network.

I see. And believe me, if I see something good, I'm not ashamed to borrow it."

\*\*\*\*\*

Twisted Sister's Dee Snider reports that his arrest in Texas a few months

back for using profanity on stage, has done little to tone down the Sister's wild stage antics. "If we were to stop cursing on stage and act like every other band, we might as well hang it up and forget it," he said. "Just because I get arrested is no reason for us to

## Heavy Metal Headscratcher

What was the name of the early '70s band that featured the talents of Paul Stanley, Gene Simmons and Twisted Sister's Jay Jay French?

The group that Nikki Sixx and Vince Neil were in before joining forces in Motley Crue were, London (Sixx) and Rock Candy (Neil).

change the way we do everything. If the people in Texas don't like the way we look or what we do on stage, they shouldn't be at our show. The kids sure seemed to be getting off on it."

\*\*\*\*\*

Michael Schenker is still seeking a vocalist to join his band. In fact if you think you have the singing skills to play

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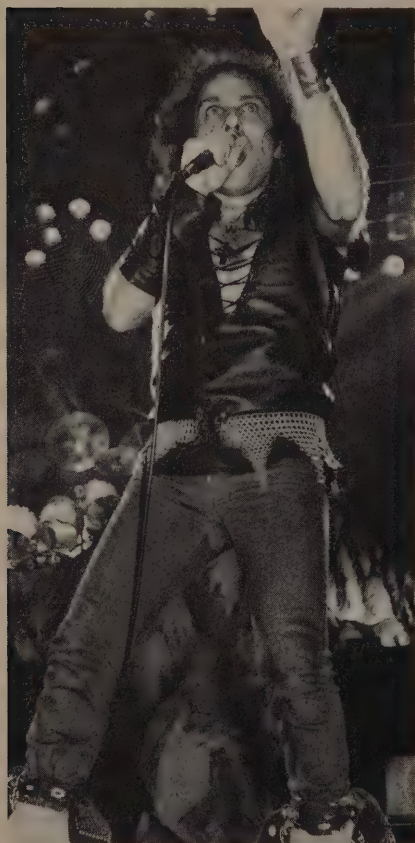
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Quiet Riot's Kevin DuBrow is mad at us here at **Hit Parader**, and he wants you all to know about it. It seems a few issues back we quoted Kevin as saying that he was sorry for all the nasty comments he made about such Los Angeles area compatriots as Motley Crue, Ratt and Black 'N Blue. Upon reading the article, Kevin was on the phone telling us that he stands by his statements, and has no remorse at all about them. Sorry Kevin, we apologize.

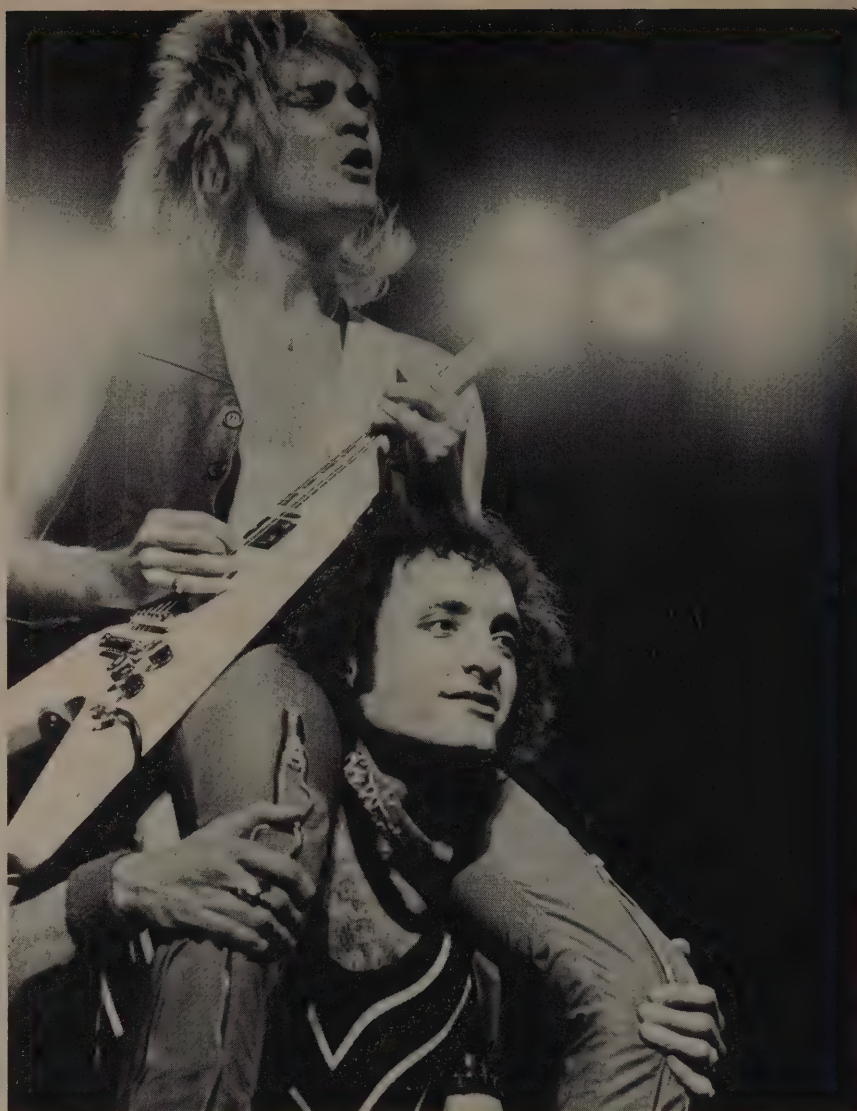
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"We're back stronger than ever, and that annoys a lot of people," Kiss' Paul Stanley said. "Some folks thought they had gotten rid of us a few years ago. They should know better than that. Kiss has never lost faith in our talents, and I think we've shown that we were very right in our assessment." With the band's recent album **Animalize** becoming one of the group's most successful LPs ever, few can deny the validity of Paul's summary. "We may just stick around for another 15 years, just to keep annoying everyone."

\*\*\*\*\*



Ronnie James Dio: "I'll never stand in anyone's path."



Anastasia Pentisios

Kevin DuBrow (bottom) and Carlos Cavazo of Quiet Riot: Kevin's mad at **Hit Parader** because we tried to make him sound like a nice guy.

\*\*\*\*\*

The recent personnel switch which saw W.A.S.P. adding drummer Stephan Riley and deposing skin beater Tony Richards involved the puritanical attitudes band leader Blackie Lawless possesses toward drugs. While Blackie has been known to indulge in excesses of the sexual variety on a nightly basis, he believes that drugs and rock and roll just don't mix. "They affect your ability, and that's something I won't put up with," he said. "In this band we've worked too hard to throw it away on something stupid."

\*\*\*\*\*

While he insists that all is harmonious within his band, Ronnie James Dio states that he would not stand in the way of any member if they decided to split and form their own group. "If someone like Vivian Campbell thought he would like to go on his own, I'd only offer whatever help I could," Ronnie said. "Everyone

in this group is an incredible talent, and I value them as both friends and musicians, but if a better opportunity affords itself, I'll never stand in anyone's path."

\*\*\*\*\*

Queensryche's Geoff Tate admits he has very strange taste when it comes to music. Though he's the vocalist for one of heavy metal's most promising young bands, the Seattle, Washington, native insists that he listens to absolutely no heavy metal music other than that created by his band. "I'll listen to anything else," he said. "But I have no interest in listening to other metal groups. I don't want their influence, or the comparisons. I want Queensryche to stand totally apart from other bands."

\*\*\*\*\*

Keep those letters and photos coming. Send them to: Andy Secher c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. □



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# The FIRM

## Jimmy Page And Paul Rodgers Join Forces In New Project.

by Rob Andrews

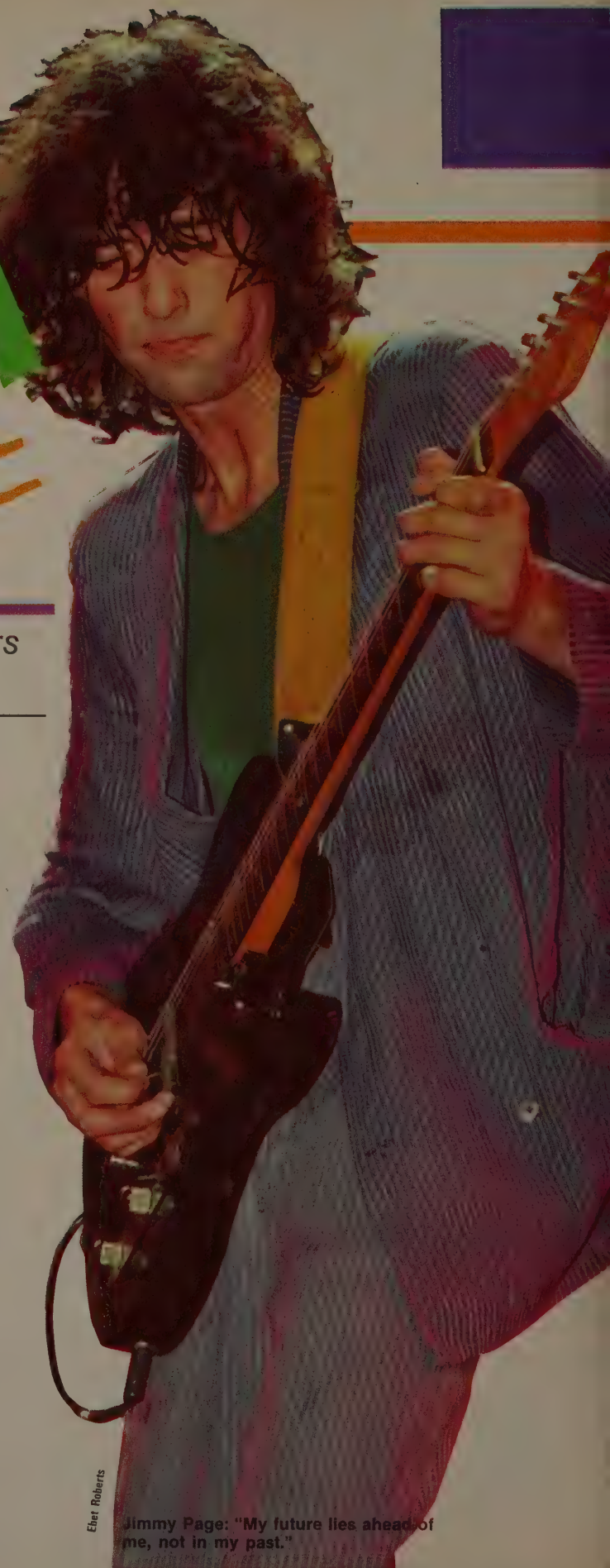
"Jimmy Page and I have been friends for years, so working together was a natural and satisfying thing for both of us," vocalist Paul Rodgers said in regard to the pair's new project, the Firm. "We first realized we had a special feeling between us when I was in Bad Company and he was in Led Zeppelin. He was my boss; he owned the record company we were on. But he'd come out on the road occasionally and jam with us, and there was always magic when he did that. That's the same magic I think we capture now."

The partnership between these two legendary musicians had been rumored for months. Dating back as far as November, 1983, when Rodgers joined Page on the stage at the A.R.M.S. benefit shows, stories had circulated in the rock press indicating that Page had decided to return to the recording and touring scene at long last, but only if Rodgers, regarded by many as rock's premier vocal talent, would join him. Negotiations between the pair dragged on for months.

Rodgers in particular had to decide if he wanted to cast aside his burgeoning solo career to once again become part of a band. It was far from an easy decision.

"I've been involved in bands since I was 15," the dark-haired singer said. "I joined Free when I was 16, and by the time I was 18 we were touring the world. When that band ended, I formed Bad Company with Mick Ralphs. That lasted until 1982. That's when I said, 'I want to try doing it all myself.' I had experienced everything within a band context, and some events were not as positive as they should have been. I wanted to see what it would be like to write all the songs, play all the instruments and produce the album. That's what I did with my solo LP last year. But then I realized I love to go on tour, and without a band it's very difficult. That's when the idea of working with Jimmy first popped into my head."

"Jimmy had been going through much the same process I was," Rodgers added. "He had been involved with bands since the mid-'60s when he was in



Elert Roberts

Jimmy Page: "My future lies ahead of me, not in my past."



# open for business



Lynn Goldsmith

Paul Rodgers: "There's magic when Jimmy and I play together."

the Yardbirds. Then came Zeppelin. After that came to an end, he wanted to test his wings just like I did. He built his own studio, and he produced some music for movie soundtracks. But he wanted to get back to making music with people he enjoyed — that's where the Firm stepped in."

After agreeing on their partnership last July, Page and Rodgers set about finding other musicians who would meet their needs. First to come aboard was drummer Chris Slade, a longtime friend whose previous credits run the gamut from the progressive song stylings of Gary Numan to the heavy metal thump of Uriah Heep. The final member of the group was to be bassist/key-boardist Tony Franklyn, a longtime associate of Page's.

"Working with a band is a very exciting experience," Rodgers said. "When everything is working right, there's an electricity that you can honestly feel. That's what Bad Company had in the early days, as did Free, and I guess I'm always looking for an opportunity like that again. A performer always wants to be involved in a project where the sum of the parts can be greater than the individuals involved. That's what makes a band great. I've been involved with enough groups to know when that special feeling is there and when it's not."

As shown by the music produced by the Firm on their debut LP, the "special feeling" that Rodgers alludes to is definitely present in large doses. From Page's inimitable guitar stylings to the rock solid rhythms produced by Franklyn and Slade, the Firm produces rock and roll that reflects the group's noble heritage. Of course, an obvious similarity exists be-

tween this fledgling foursome and the great Led Zeppelin. Aside from Page, the band's lineup; featuring a powerhouse drummer, a peerless vocalist, and a talented multi-instrumentalist seems to mirror the mighty Zep's with amazing clarity. Page, however, stresses the differences between the two bands.

"There was only one Led Zeppelin," he said. "Nothing I will do in the future will compete with what was done there. I am proud of what Led Zeppelin accomplished, but those days are gone. My future lies ahead of me, not in my past."

Whether the Firm will ever reach the artistic and commercial heights of the mighty Zep remains to be seen, but for now the mere fact that two of rock's premier talents — Paul Rodgers and Jimmy Page — have returned to the scene is benefit enough for music fans everywhere. With the group's shows packing arenas around the world, and the album proving to be one of the year's biggest hits, it seems that the Firm are well on their way to pushing aside the shadows cast by their noble past in order to create an important and lasting musical statement of their own.

"A great deal of time and effort goes into every bit of music I do," Rodgers explains. "When an equal amount of love and energy are applied, special things can be accomplished. A band is like a family in that there must be a great deal of understanding among the members. If you start playing ego games, there's no question you're destined for trouble. After putting more than 15 years into this business, I know how to make a group work — and that's to bend when it's needed. We'll all do that to make sure this group keeps working at maximum efficiency." □



# KISS

## Living in the limelight

The biggest benefit to not wearing makeup on stage is that the women can recognize us easier after the show. You wouldn't believe what it's like backstage these days — it's heaven. I'm convinced that every beautiful woman in the world has been backstage at one of our shows over the last few years, and they're all welcome. I'd like to take this opportunity to personally invite every one of them down when we hit their town. We promise them a night they'll never forget, whether it's on stage or back in the hotel after the show.

PAUL STANLEY

We've always believed in doing things our own way. When we first got Kiss together our goal was to look like we crawled out from under some rock in hell. We really haven't changed. There may be groups around who look more outrageous than we do, but there's nobody who can compare to us when it comes to putting it all together. Kiss has the sound, the look, the image. That's what rock and roll is all about to us.

GENE SIMMONS

I never was much of a Kiss fan before I joined the group. I was into giving lessons in California and playing in bands that covered the musical gamut. I've played in jazz groups and pop bands, but playing heavy metal with Kiss has just been great. I'm having



Paul Stanley: "I'm convinced every beautiful woman in the world has been backstage at one of our shows over the years."

the time of my life. If people had told me I'd be having this much fun a year ago, I would have told them they were crazy.

MARK ST. JOHN

*Animalize* is a state of mind as much as it is an album title. It's a return to basics. When you want to get down to what's really important you have to

animalize. You have to get back to using your instincts like an animal. That's what we've done on this album. We've cut out anything that wasn't necessary and we



concentrated on delivering music that was loud, simple and exciting.

**PAUL STANLEY**

I've always had a love for movies, so going to Hollywood to make a film was a natural for me. I'm a movie trivia buff, especially horror movies. I can tell you who produced and who starred in every horror movie ever made. I realize that information like that isn't very important, but it's fun, and it makes for great dinner conversation.

**GENE SIMMONS**

It took me a number of years before I felt at home in Kiss. I was the first new member the band ever had, and the group's fans have never been big on change. The guys in the group were great. They were always helpful, and always behind me all the way. But I knew I had big shoes to fill — especially in the minds of the fans — and that put a lot of pressure on me. The first two years were a little tough, especially because we didn't tour America at all during that time. But thankfully, everything has worked out very well.

**ERIC CARR**

I can't see how I can ever give up breathing fire on stage. It's become such a tradition — it's almost imperative that I keep doing it. We have given up a lot of traditions over the last few years, but some we'll always keep. Breathing fire is probably one of them. I enjoy the danger aspect of it as well. It keeps me sharp every night. I know if I let my mind wander I can catch on fire, and that's happened too many times for me to count.

**GENE SIMMONS**

I really enjoyed producing *Animalize*. It's something I've been wanting to do for a long time. We've always been involved with our albums no matter who was producing, but in the past we felt more comfortable having an extra pair of ears there to bounce ideas off of. This time we said, "Let's go for it." So while Gene was off making his movie, I decided to produce the album. I'm sure it's

something I'll continue doing in the future.

**PAUL STANLEY**

I couldn't believe my luck when I couldn't go on tour with the band in England last fall. We had done all this rehearsing day after day, but I had an arthritic condition in my wrist that made it virtually impossible for me to play guitar. The doctors told me that unless I laid off for a few weeks,

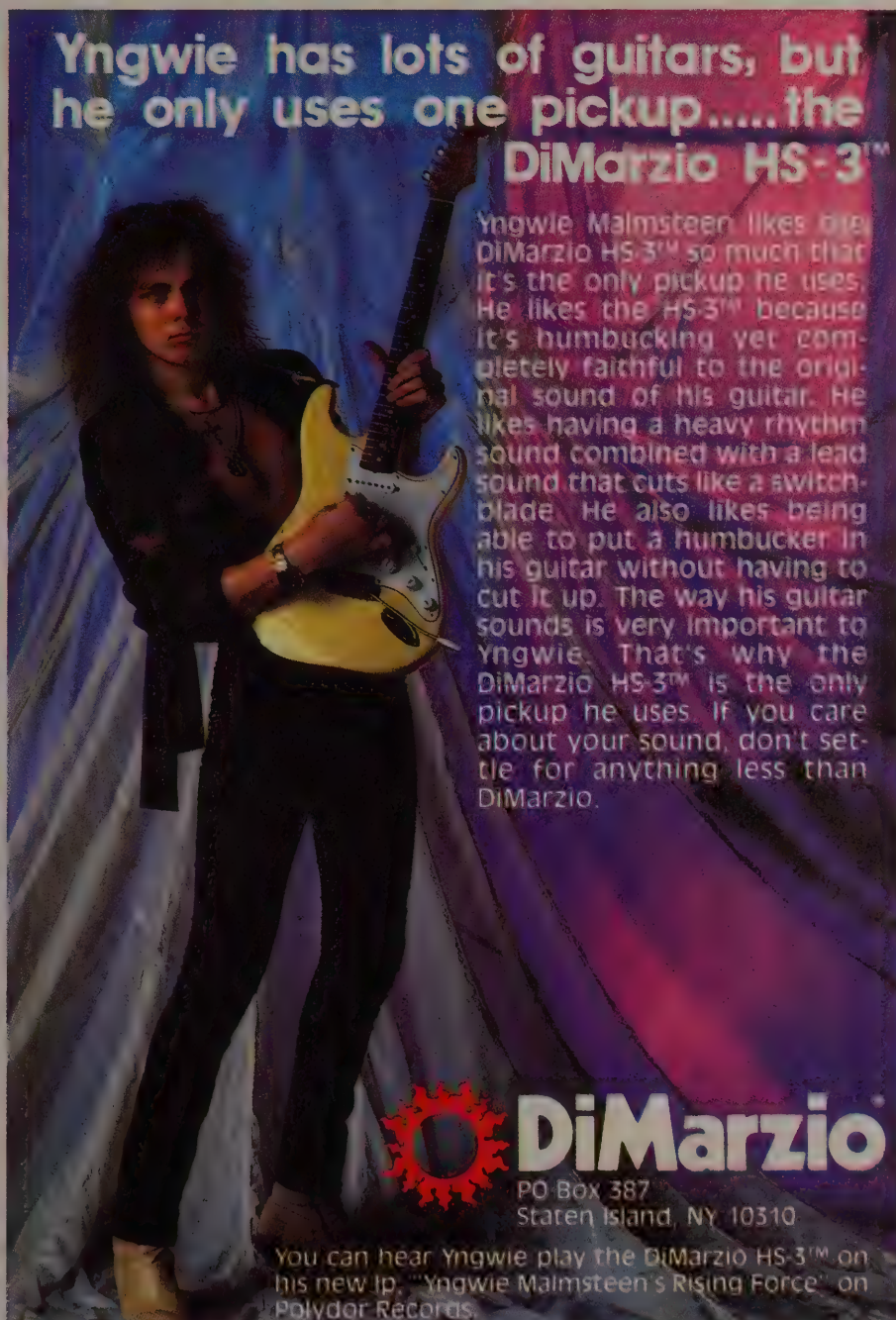
the problem would continue. So I had to pass on the English tour in order to get myself prepared for America.

**MARK ST. JOHN**

People always ask me how I can keep playing rock and roll after so many years. They wonder why I want to stay on the road for nine months at a time. The answer is easy — I love it. We're treated like royalty

wherever we go. We stay in the best hotels, eat in the best restaurants and meet the most beautiful women. Why would I want to give that up? I know that as soon as I'm home for a few days with nothing to do, I start getting the itch to go back on tour. That's where the excitement is for me, and there's nothing in the world that can match it.

**PAUL STANLEY**



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We've caught so much heat from everyone over the years. We've been called satanists, hedonists and communists. The truth of the matter is that we're a rock and roll band. We're entertainers who will stop at nothing to deliver the best show we can night after night. We don't know what the word "no" means. When people say it can't be done, that's when Kiss wants to do it. When people said we'd be finished if we took off our makeup, that's when we knew we had to do it.

**GENE SIMMONS**

Playing drums with Kiss is a challenge because everybody in this group plays a lead instrument. I'm the one in charge of keeping the rhythm going. That's fine with me. I'm given plenty of opportunity to step out and get my recognition.

**ERIC CARR**

The success we've been having lately is very rewarding. We've gone through a number of peaks and valleys over the years, but this is one of our highest plateaus. *Animalize* sold more copies in its first few weeks than any other album in Kiss history. That means a great deal to us. We made the decision to take charge of our careers a few years ago. We had depended on managers and advisors for a long time, but we finally said, "This is our life, let's live it the way we want to." Many people thought we couldn't do it. Once again we proved our detractors wrong.

**GENE SIMMONS**

I love it when I look around and see all the bands who are having success by wearing makeup on stage. It proves that what we were doing 10 years ago is still viable. It also shows that we've had a big impact on rock and roll. That's a nice feeling. We've been able to move beyond that stage now, but it's nice to know that what you've worked on for so many years has left its mark. □

**PAUL STANLEY**

**"We've always believed in doing things our own way."**

Ross Halfin/Photofeatures Intl.



**Gene Simmons**



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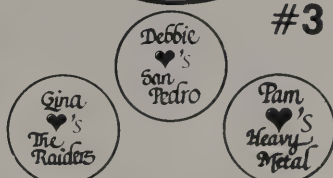
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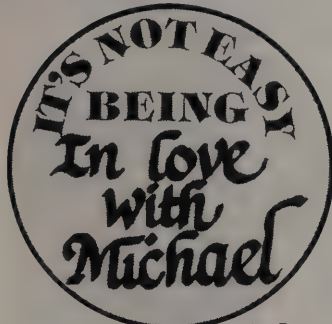
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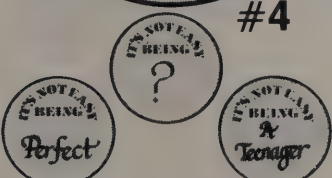
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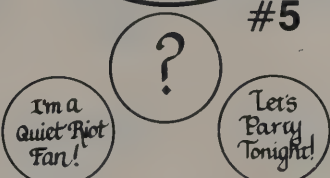
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## Southern Rockers Return To Form With **The Deed Is Done.**



Molly Hatchet (left to right): Danny Joe Brown, Duane Roland, John Galvin, Bruce Crump, Riff West, Dave Hlubek.

# Molly Hatchet still going strong

by Rob Andrews

The year was 1979, and Molly Hatchet — a sextet of good ol' Southern Boys from Jacksonville, Florida — were standing in front of 20,000 crazed fans in New York's Madison Square Garden. The band's second album, **Flirtin' With Disaster**, had gone over the platinum sales mark, and their first headlining national tour was a sellout success. Yet, just as the group seemed prepared to emerge as the preeminent boogie band in the world, Molly Hatchet hit the skids. Now six years later, it's a new beginning for this band of beer drinkers and hell raisers.

"What's happened with us is a long, long story," vocalist Danny Joe Brown said as a wistful smile creased his face. "We were young and successful, and we didn't know what was going on. That's about the only way I can describe what happened back then. It seems like a million years ago, and in many ways it is. We've all grown up a lot since then. We realized that we're not in competition with one another — we actually need each other if we're going to be successful."

As Brown stated, the tale of Molly Hatchet's rapid fall from grace is one of the stranger tales of deception, lust and greed

ever chronicled in the annals of rock. Depending on who you believe, following the success of **Flirtin' With Disaster**, Brown was either thrown out of the band, quit due to questions he raised about the band's financial makeup or voluntarily retired due to diabetes. Even today, the band's members are reluctant to divulge the real reasons for the group's sudden breakup.

"I was sick," Danny said. "But there were other things that really forced me to leave the band. I noticed some things going on that I didn't like, and when I voiced my feelings to our manager, he got a little edgy. The next thing I knew I was being told the group didn't need me, and that they had a new singer (Jimmy Farrar) in Molly Hatchet. The story that I was sick was put out as a smoke screen to hide what was really going on. It's old news now, and everything's been straightened out. That's why I'm back, and Molly Hatchet's stronger than ever."

"We thought we were really hot," guitarist Dave Hlubek added in a lazy drawl. "We didn't think anyone or anything could hurt us. We were blind. We saw Danny Joe opening his mouth and we said, 'We don't need that.' We probably were wrong. But we're southern boys who often think with our fists instead of our heads, and we decided to fight instead of talk it over and see who was wrong and who

was right. It took us nearly four years to patch up our differences, and the break almost cost us all our careers. But we've all profited from the experience — both personally and musically."

Judging by the band's latest album, **The Deed Is Done**, Molly Hatchet have returned to the hard-rocking form that first won them fame in the late '70s. From the classic warrior cover, to the riveting sound of *Straight Shooter* and *Satisfied Man*, the Hatchetmen have come back to the rock and roll scene with one of their most powerful LPs ever.

"We've got a lot of time to make up for," Brown explained. "We don't see why we can't get back to the position we enjoyed a few years ago. There's really no other band around that's playing music the way we are. So-called southern rock hasn't been heard much lately because the bands that played it, like Lynyrd Skynyrd, .38 Special and Blackfoot have either disappeared or gone in a more commercial direction. We're still loyal to our roots, and we're proud of them. When Molly Hatchet starts to rock and roll there's no mistaking who it is. We've never sounded like anybody else, and we never will. All I know is the bad days are behind us, and the future looks very bright. We're fighters in this band, and we're prepared to fight our way right back to the top." □







# hell bent for metal

by Andy Secher

Sometimes it seems that heavy metal has turned into a fashion contest. Groups with mounds of perfectly coiffed hair and shining black leather battle with bands who seem more concerned with their makeup than their musical output. If this is so, then thank goodness for bands like Grim Reaper; a group who has dismissed the "pretty boy" look in favor of balls-to-the-wall metal. As shown on their debut album, **See You In Hell** and their recently released **Fear No Evil**, this four man British noise brigade have confounded numerous detractors to emerge as one of the surprise hits of the hard rock season.

"Our success in America just floors us," the group's guitarist Nick Bowcott said as he sat in his record label's New York offices. "We never even expected the album to come out over here, let alone move up the charts. It's been the most amazing experience of my life. Everybody dreams of getting a band together and then releasing an album. If you're a real dreamer you think about

the album becoming successful around the world. I've always considered myself something of a realist, so my goals were just to get a record out in England. Everything else that's happened has been an absolute bonus."

Formed in Droitwich, England, by Bowcott, bassist Dave Wanklin and drummer Lee Harris six years ago, Grim Reaper floundered on the British club circuit until they added vocalist Steve Grimmett in late 1982. Suddenly the band's music seemed to come together, with Grimmett's vivid lyrical imagery providing the band with a musical and visual focus that they had previously lacked.

"I was in a lot of local bands before joining Reaper," Steve explained. "Then when I met up with Nick and the boys it was like magic. We really didn't know each other very well before I joined, but it seemed like we were all on the same wavelength. We started gigging around London and we were able to get a pretty good local following. Their support made us enter a 'battle of the bands' contest that a local radio station was running. We were one of 35 bands who entered, and we won. That's when we first started believing we could be something big."

Following their "battle of the bands" victory, the group sent a demo tape to Darryl Johnson,

president of Ebony Records — one of England's leading heavy metal labels. Johnson was so impressed by the band's efforts that he not only signed the group, but he produced **See You In Hell** himself. While it took the band only four days to record the LP, as Bowcott explained, the band didn't need any more time in the studio — they knew what they wanted, and more importantly, they knew how to get it.

"We'd been playing live for so long that we knew every song inside out," he said. "We could have done them in our sleep if necessary. We believe that our type of music doesn't need weeks of production and take after take. We like to get in, lay it down, and then get out. That's the attitude we're always going to keep."

With the success of **See You In Hell** opening doors for Grim Reaper on both sides of the Atlantic, the band has now released their second LP, **Fear No Evil**, which continues their tradition for creating some of the tightest, hardest, most hook laden metal melodies around. Now, with two albums under their belt, Grim Reaper is prepared to tackle their next major hurdle — touring America.

"We came over and played a number of clubs after **See You In Hell** came out," Grimmett said. "But we waited until the second one came out before planning a major tour. We'll be going on the road as a special guest, and that's fine with us. We can reach more people opening for a major band than we could by playing clubs for a week. We're looking forward to the opportunity. After all, when you've come as far as we have so quickly it's like you're on a ride in an amusement park. You don't ever want to get off." □

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# L.A. Loonies Finish Work On Their LP.

## born to raise hell

by Don Mueller

Nothing ever seems to faze Nikki Sixx. Let him crash his sports car into a telephone pole at 70 mph and the dark-haired bassist will merely dust himself off before resuming his journey. Have 10 lusting females attack him backstage, and Nick The Quick will simply tell them to take numbers and wait their turn.

Unquestionably, Sixx lives life at a mile-a-minute pace, yet there always remains time for one thing: his music. As Motley Crue's principle songwriter, much of the pressure for the band's creative output seems to rest on his shoulders. But true to his lifestyle, Nikki just shrugs off the pressure with a casual smile. "When you've lived the kind of life I have, writing a song isn't pressure. I've had my life threatened more times than I can count — that's pressure." *Hit Parader* recently had the chance to catch up to Nikki as he was working on material for the Crue's newest vinyl opus, an album that should be out any day.

**Hit Parader:** Nikki, what inspires you to write your songs?

**Nikki Sixx:** Everything that goes on around me. If there's a chick who I really dig, she might pop up in one of the songs. If there's a movie or a TV show that's impressed me, maybe that will become part of a tune as well. I'm a product of disposable culture — you know, junk food, TV and trash movies. So a lot of the music I write reflects my lifestyle.

**HP:** How does the new album differ from *Too Fast For Love* or *Shout At The Devil*?

**NS:** It's better. We're not wandering too far away from the sound people have become familiar with. Every album we've done has been a progression from the one before it. We never wanted to have *Too Fast For Love* come out on a major label. We had already recorded most of *Shout At The Devil* by then and we wanted to release that instead. But the label said to us, "This stuff's great, let us release it first." So they gave us a lot of time to get things ready for our third album. It's a big leap over the first two. We really know what the people want to hear, and we're giving it to them.

**HP:** How has the success of your first two albums affected you?

**NS:** It hasn't affected me at all. The only



Eddie Malish





The Crue (left to right): Tommy Lee, Vince Neil, Nikki Sixx, Mick Mars.

difference is that I have more women than ever wanting to be with me. The only other difference is that I see a lot of people in clubs who have begun copying the way I look and the way I dress. But that's okay. There's only one person like me — and that's me — so I don't worry about the imitators.

**HP:** What about the money? Obviously selling a million albums has given you a lot more loose change.

**NS:** That's not true. I haven't seen that much of the money. I'm not saying I'm hurting — I can buy the things I really want — but it's not like I'm a millionaire who can have anything. I just bought myself a black Corvette, but that's about my only extravagance. Most of the money we make goes right back into the band. We've got to keep ahead of the competition, so we put our profits into new equipment and new gear.

**HP:** What was your biggest surprise in the last year?

**NS:** That's tough to say. We had a lot of momentum build up in a hurry, so it's hard to pick out any one big surprise. Maybe it was that we were able to start headlining shows as fast as we did. We had the chance to go out with Ozzy Osbourne as his opening act, and we learned a lot. But we had headlined some dates in the Southwest before that, so we knew we could draw a crowd and put on a good show.

**HP:** But what about the press reaction? It seems as if you were always in the center of some media scandal.

**NS:** The press can only help us. Any time anyone picks up a pen and says anything about us, it's good press. We don't care what they say, because there's nothing you can say about this band that can hurt us. Maybe if it came out that

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**"Now I have more women than ever wanting to be with me."**

Mick goes home and drinks warm milk every night, that would hurt our image (laughs), but that's about it.

**HP:** Sometimes it seems like Motley Crue has already done it all. How do you top the reaction and the success you've had in the last year?

**NS:** We don't think that way. We've only begun to show what we can do. We're interested in the stage show, and we love the attention we get — especially from the women — but the bottom line is how good the music is. If we put out an album with songs that stink, we're not going to have much success no matter how outrageous we may look or act.

**HP:** What tricks do you have up your sleeve for 1985? What can we expect to see when the Crue invade America this year?

**NS:** I'd rather not discuss our stage plans, only because they're going to have to be seen to be believed. We have some absolutely incredible things we want to try, and as I said before, we're prepared to put a lot of money into bringing the ideas we have in our minds to life.

**HP:** In many ways you're the leader of Motley Crue, how does the rest of the band react to that?

**NS:** We have our differences from time to time, but it's not about who's the leader of the band. We know what we have to do to be successful, so we don't need one guy telling everyone else what to do. Tommy and I formed the band, but we're all equally important to its success. I do write a lot of the songs, but that doesn't necessarily make me any sort of leader. Anyway, Motley Crue believes in doing away with authority and authority figures, so why would I want to be any sort of leader?

**HP:** Is there one thing in particular you'd like to see Motley Crue accomplish in the next year?

**NS:** Yeah, I'd like to see us meet every chick in North America. If we really put our minds to it, I know we can accomplish that.

**HP:** How about in a business sense?

**NS:** I'd like to see this album do better than the last one; not because it means more money, but because it means that we've reached more fans with our music. That's our main goal. We want to have more people buy our records and come to our shows every year. If we can keep doing that, there will be no stopping us. We'll be lethal. □



**Vince Neil:** It's easy to see why this man is the heartthrob of millions.



by Andy Secher

Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Def Leppard's inimitable Joe Elliott.

160 miles north of London, England, lies the bustling industrial town of Sheffield. Known for producing some of the finest steel in the world, the city had little other international renown before Def Leppard emerged in 1978 to put Sheffield squarely on the rock and roll map. Vocalist Joe Elliott, in particular, has vivid memories of his hometown — a place he rarely gets to see these days because his time is taken up with recording Def Leppard's latest LP (due in May) and touring the world. But no matter how far Joe and the rest of the Leps may travel, Sheffield will always be home.

"It's a tough town," Joe stated. "It's the kind of place where you try to find a way out at a very early age. A lot of the English industrial towns are like that. You grow up looking for something that will allow you to go to London or someplace where you're not destined to work in a steel mill. I don't want to give the impression that I don't like Sheffield — I love the place, and I'm proud to call it my home — but there were times when I felt it was keeping me from achieving what I wanted in life."

Joe stresses that his early years were notable only for their "total predictability; nothing very exciting was going on." Not one to join gangs or roam the streets at night, Joe divided his time between his school work, playing soccer and learning the drums. When school ended, Elliott turned his attentions to driving a truck, a career he admits, that might still be his if it weren't for rock and roll.

"I drove a van for a number of years when I got out of school," he said. "It was a way to make a living, and it gave me the freedom to play with the band. I used to take the van home with me and drive the band to the gigs every night. Sometimes we had to go 60 or 70 kilometers to a show, but that never stopped us. We'd get home at 4 or 5 in the morning, get a couple of hours sleep, and be at work by 7. It



Granitz/Downie

Joe Elliott: "I drove a van for a number of years when I got out of school."

was an impossible life, so after a couple of months of that we said, 'Let's take a big step and try to make this band work on a professional level.'

"That's when we did the **Getcha Rocks Off** EP," he added. "We just did it out of desperation. We took all our gear into this local recording studio and played as hard as we could for 10 straight hours. It was a ridiculous way to work, but it got the ball rolling for us."

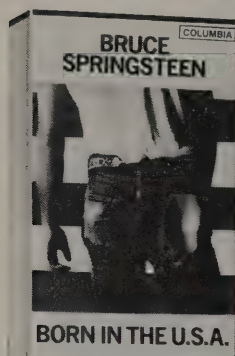
Elliott believes that if his rock and roll career had not taken off, he had one alternative other than continuing to drive a van. He studied graphic design in school, and his artistic skills remain one of his great pleasures. In fact, it was Joe's comical drawing of a cat with a hearing horn attached to its

ear that gave Def Leppard its unusual name.

"I always loved to draw, and at one time I considered trying to make a career out of it, but I liked rock and roll more," he said with a smile. "I used to draw these large posters of whatever came into my mind, and one of them was of this jungle cat with a big hearing horn. I don't know why I drew that, but it always struck me as a funny concept. The guys in the band loved the drawing, and they called it the deaf leopard. From there it's pretty easy to see how we got to Def Leppard. I imagine I'll always draw. I find it to be very relaxing. But right now my only priority is rock and roll — my hobbies can wait until I'm finished with that." □



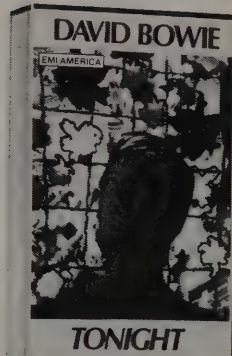
# LOOK WHO'S IN THE



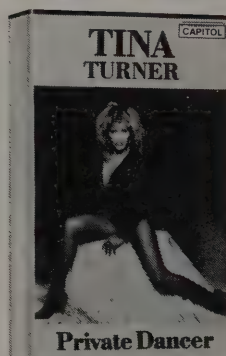
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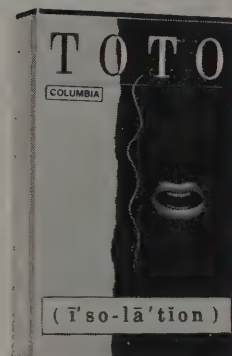
**330845** Her latest album includes the smash hit *We Belong*. Also *Ooh Ooh Song*; etc.



**330761** Hit singles *Blue Jean* and *Dancing With The Big Boys*—many others.



**328302\*** #1 sensation *What's Love Got To Do With It*; hit *Let's Stay Together*; more.



**329953** Includes the hit single *Stranger In Town*; much more.

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329987*	MOLLY HATCHET	THE DEED IS DONE
330480	ED BRUCE	TELL EM I'VE GONE CRAZY
328484*	WHITESNAKE	SLIDE IT IN
323154	THE ROMANTICS	IN HEAT
325803	GO-GO'S	TALK SHOW
329243	JOHN ANDERSON	Eye Of A Hurricane
322933*	EDDIE MURPHY:	COMEDIAN
327866	MODE BANCY & JOE STAMPEY	GOOD OL' BOYS - BLUNT AND WELL
320713	BOB SEGER & THE SILVER BULLET BAND	NIGHT MOVES
328781	BILLY SQUIER	SIGNS OF LIFE
320572	THE KINKS	State of Confusion
326694*	STEVE RAY VAUGHAN & DOUBLE TROUBLE	COUNTRY STRANG THE WEATHER
318154	DURAN DURAN	RIO
329003	SAMMY HAGAR	VOA
317917	PHIL COLLINS	HELLO, I MUST BE GOING
327148	THE JACKSON 5	GREATEST HITS
314708	JOHN COUGAR	AMERICAN FOOL
313445	JOHN LENNON	YOKO ONO DOUBLES REINTERVIEW
328609	JUICE NEWTON	GREATEST HITS
311761	QUEEN	GREATEST HITS
306241	THE DOORS	GREATEST HITS
325910	JOE JACKSON	BODY AND SOUL
298133	RICHARD PRYOR'S	GREATEST HITS
291435	LED ZEPPELIN	
291021	SUPERTRAMP	Breakfast In America
290171	Steve Miller Band	Greatest Hits '74-'78
286740	LINDA RONSTADT'S	GREATEST HITS

330506	SAM HARRIS	
329672	MERLE HAGGARD	
330738	PROFILES II:	THE BEST OF EMMYLOU HARRIS
325845	SCORPIONS	Love At First Sting
323675	OZZY OSBOURNE	Bark At The Moon
329904	JOHN SCHNEIDER	Too Good To Stop Now
321380	Barbra Streisand's	Greatest Hits, Vol. II
328369*	TWISTED SISTER	STAY HUNGRY
320770	STEVIE NICKS	THE WILD HEART
328211	WILLIE NELSON	CITY OF NEW ORLEANS
319962	LOVERBOY	KEEP IT UP
328906	EXILE	KENTUCKY HEARTS
318352	JOURNEY	FRONTIERS
325952	RUSH	GRACE UNDER PRESSURE
324418*	MADONNA	
316034	MEN AT WORK	Business As Usual
328682	LEE GREENWOOD	YOU'RE GOT A GOOD LOVE COMIN'
315192	BEST OF THE J. GEILS BAND	
324475	PRETENDERS	Learning To Crawl
313031	YES	CLASSIC YES
327908	SCANDAL	WARRIOR
306449	REO SPEEDWAGON	H.I. INFIDELITY
324921	ORIGINAL SOUNDTRACK	FOOTLOOSE
294843	ZZ TOP	The Best Of ZZ Top
291641	JIMI HENDRIX	SMASH HITS
290916	THE BEST OF EARTH	WIND AND FIRE vol. 1
287003	EAGLES 1971-1975	Their Greatest Hits
279133	MEATLOAF	BAT OUT OF HELL

330902	WHAM	MAKE IT BIG
329730	DONNA SUMMER	Cats Without Claws
330027*	JETHRO TULL	UNDER WRAPS
323162	GENESIS	
329508	SURVIVOR	VITAL SIGNS
322099	ORIGINAL SOUNDTRACK	FLASHDANCE
328427	GOLD & PLATINUM	16 TOP HITS FROM 16 TOP SINGS
321125	JACKSON BROWNE	LAWYERS IN LOVE
324996	THE CARS	HEARTBEAT CITY
319822	DAVID BOWIE	LET'S DANCE
329342	PETER WOLF	LIGHTS OUT
320499	THE POLICE	SYNCHRONICITY
318089	MICHAEL JACKSON	THRILLER
324632	JUDAS PRIEST	DEFENDERS OF THE FAITH
317099	STEEL DAN	GOLD
328963	RICK JAMES	REFLECTIONS
315655	FLEETWOOD MAC	MIRAGE
327304	THE JACKSONS	VICTORY
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312389	AC/DC	FOR THOSE ABOUT TO ROCK WE SALUTE YOU
312314	CHICAGO'S	GREATEST HITS, vol. 1
327130	THE BEST OF MICHAEL JACKSON	
306225	AEROSMITH'S	GREATEST HITS
300095	Electric Light Orch.	ELO's Greatest Hits
292326	CHEAP TRICK	AT BUDOKAN
291278	The Doobie Brothers	Best Of The Doobies
286864	JACKSON BROWNE	Running On Empty
269209	BOSTON	

330514	NEW EDITION	
318931	BRYAN ADAMS	Cuts Like A Knife
330258	KISS	ANIMALIZE
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320796	TALKING HEADS	Speaking In Tongues
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319624	ZZ TOP	ELIMINATOR
329177*	THE TIME	Ice Cream Castle
320549	ROBERT PLANT	THE PRINCIPLE OF MOMENTS
318550	DEF LEPPARD	PYROMANIA
328831*	BANANARAMA	
317974	SQUEEZE	THE GREAT ESCAPE
327858*	ELTON JOHN	Breaking Hearts
317149*	DAN FOGELBERG	GREATEST HITS
328942	JERMAINE JACKSON	
315275	SURVIVOR	Eye Of The Tiger
314047	ASIA	
326082	STEVE PERRY	STREET TALK
267351	DIANA ROSS'	GREATEST HITS
328351*	PEARO BRYSON	STRAIGHT FROM THE HEART
329813	DAVID ALLAN COE	
329649	MICKEY GILLEY	Ten Years Of Hits
324848	PRINCE	1999
320705	BOB SEGER & THE SILVER BULLET BAND	LIVE BULLET
307447	Lynyrd Skynyrd Band	GOLD & PLATINUM
288670	BARRY MANILOW	GREATEST HITS

331231	REBA MCENTIRE	My Kind Of Country
329581*	BILLY OCEAN	SUDDENLY
329631	RICKY SKAGGS	COUNTRY BOY
322024	HUEY LEWIS AND THE NEWS	SPORTS
327742	THE BEST OF KANSAS	
321976	AC/DC	Flick Of The Switch
328948	SHEILA E. IN THE	GLAMOROUS LIFE
320630	QUIET RIOT	METAL HEALTH
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328336*	COREY HART	FIRST DEFENSE
318733	MELISSA MANCHESTER'S	GREATEST HITS
325928	LAURA BRANIGAN	SELF CONTROL
318071	LED ZEPPELIN	CODE
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328674*	KROKUS	THE BLITZ
315895	STRAY CATS	Built For Speed
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315226	THE CLASH	COMBAT ROCK
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260638	CHICAGO IX	CHICAGO'S GREATEST HITS
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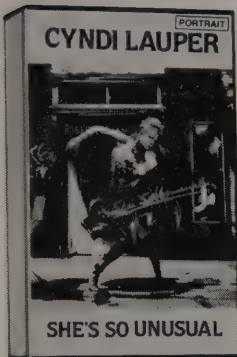
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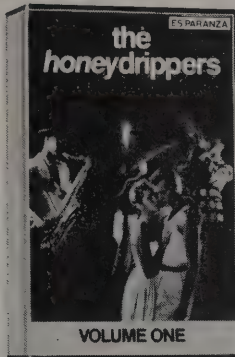
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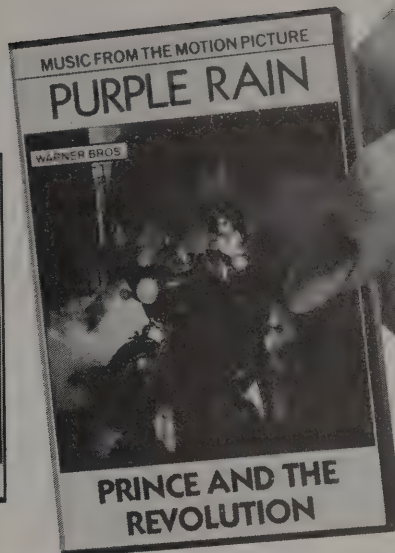
**324616** #1 hit *Girls Just Want To Have Fun*; #1 *Time After Time*; *She Bop*, etc.



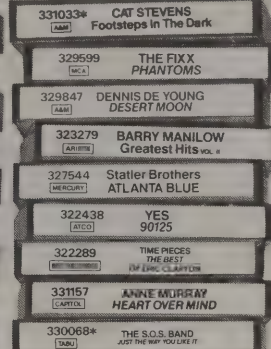
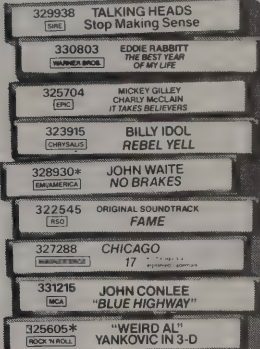
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# Celebrity rate a record

## JOE LYNN TURNER

by Charley Crespo

Joe Lynn Turner has been working on launching a solo career since Rainbow went on "hiatus" about a year ago. In that time, he's listened to a lot of music, either on his car radio or at home on MTV. We presented him with a pile of recently released 45s and asked him to review a few.

### *Only When You Leave,* **Spandau Ballet**

I like it better than some of the other garbage they've done. It'd be good music for a Sean Connery movie. It sounds like a soundtrack for a 007 flick. It should even be a title for the next Ian Fleming book. It's not bad, kinda poppy.

### *Bop 'Til You Drop,* **Rick Springfield**

It's a departure from his pop music, that soap opera, sudsy stuff. He's breaking ground, but it's a little too white to have the black sound he obviously wants.

### *The War Song,* **Culture Club**

He wears too much makeup to be believable. Boy George is getting too political. Maybe he'll run for prime minister; he makes more money than Margaret Thatcher already.

### *If We Ever Get Back,* **Frank Stallone**

I don't know how to rate this; I'm afraid of Frank's brother Sylvester. It's a better verse than a hook, but it's too poppy for me. I love you, Rocky.

### *Louise,* **The Human League**

These guys belong to a human league? I wanna see their membership cards. I don't like these guys. That guy should take singing lessons and stop using a drum machine.

### *Satisfy Me,* **Billy Satellite**

Not too heavy, not too heady, just rock enough to satisfy. It's a ripoff of everything I've ever heard. It's *Jenny, Jenny* revisited, it's a followup but with the wrong band. I actually like this. Besides, I'm trying to get in good with his record company.



Joe Lynn Turner: "Oh no, the fat men are back!"

### *Desert Moon,* **Dennis DeYoung**

It's a nice ballad, insipid and bittersweet. I like it mostly because it doesn't have a real hook, just a few words repeated. It's a good ballad by a good ballad singer.

### *The Allnighter,* **Glenn Frey**

It's a good sound effect record. It sounds like *Witchy Woman* by the Eagles. Sorry, Glenn. This is California pop; if they like it out there, then they're missing something.

### *Sea of Love,* **The Honeydrippers**

I love it. It's the oldtime style. Robert Plant has a lot of courage to do something like this because we expect something entirely different from him. It's about time something like this came along. Thank you, Robert. He hasn't forgotten. He can rock with the best of them and Honeydrip with the rest of them.

### *Satisfied Man,* **Molly Hatchet**

Oh no, the fat men are back! This is a lousy version of a ZZ Top-type song.

### *Layin' It On The Line,* **Jefferson Starship**

This is one of the best songs they've done. It's got a good riff and a good beat. I like the drums and I love Mickey Thomas' voice. It's a good Top-40 rock record and very soulful. It's a better political message than Culture Club made.

### *Valotte,* **Julian Lennon**

It sounds uncannily like his father. It's like digging up the grave. This is commendable, I'd say look out for this guy. It's a piece of real music. He's got a lot of heart and soul on this song.

### *Out of Touch,* **Daryl Hall & John Oates**

This is one of my favorite songs. It got a great production, it's danceable and it's listenable. Another well-constructed hit from the masters of rock and soul. Everything works. It's one of the best groove records out now.

### *You're Still Laughing,* **Fee Waybill**

From the man that brought you the Tubes. I like it already. It sounds like the Tubes are all playing on it. This one should do real well. It sounds better sonically than any other record we played. He rocks and he's got class. I'm going to go out and buy this album.

### *Perfect Strangers,* **Deep Purple**

I like *Knocking At Your Back Door* better, which is the next single. It sounds like the old boys are back. Maybe we need a shot in the arm from rockers like these guys; there aren't too many left. □



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# David Lee Roth



Van Halen Vocalist Spreads His Wings With Crazy From The Heat.

Dave and the boys (left to right): Michael Anthony, Alex Van Halen, Edward Van Halen, David Lee Roth.

## by Paul Hunter

"This band is made up of four very different individuals," stated Van Halen's David Lee Roth with a wry smile. "That's one of our greatest strengths. I can't think of four people who look at things in more radically different ways than we

do. I'll admit there are times when we want to throw our hands up and say, 'I've had enough.' But we also realize that we have the freedom to do virtually whatever we want. We cover a great deal of musical terrain, and we cast our shadow on everything from heavy metal to funk, so there's no reason

to ever feel limited. When we feel restricted by the band, we can always step aside for a while and try something on our own."

Much to the surprise of almost everyone in the rock community, Roth has indeed tried something on his own. With the release of his four song EP, **Crazy**

**From The Heat**, Roth has stepped away from Van Halen's protective cover to place his own musical credentials on the line. While he stresses that such songs as *California Girls*, *Just A Gigolo* and *Easy Street* were recorded and released "as fun, pure and simple," one may now question the



Dave in action.





Neil Zlozower

### DLR dressed for success.

continued viability of Van Halen as a recording and touring unit.

Throughout much of the band's hugely successful 1984 world tour, personal differences existed within the group. Guitarist Edward Van Halen proclaimed in print that he and brother Alex were truly Van Halen, and everyone else in the band was little more than

excess baggage. Such inflammatory statements did little to soothe the already ruffled feathers of Roth, who felt that some of his musical ideas had been shunted aside by Edward during the recording sessions for 1984.

"I was never sold on the idea of bringing synthesizers into the band," Dave said. "For instance, Edward

had written *Jump* two years ago, and none of us — including Edward — was sure if it was the right kind of song for us. But then we realized that there really is no Van Halen 'sound,' so why shouldn't we do it? Edward and I tend to go in different musical directions. I'm into short bursts of energy that make people want to get up and dance.

He's a musical genius. He's always looking for new sounds and new musical ideas. Sometimes our attitudes do begin to rub each other the wrong way."

Luckily, by the time the group's world tour drew to a close last October, the problems between David and Edward had greatly subsided. According to the band's publicist, the two even went out of their way to socialize with one another away from the concert stage — something they had not done for years. Despite rumors that Van Halen was on the verge of breaking up, or at least taking a year long sabbatical from the rock wars, it seemed that the band's internal wounds were beginning to heal. Yet, one must wonder how Roth's decision to release **Crazy From The Heat** has affected the band's delicate chemistry.

"You can't read too much into the EP's release," a source close to the band revealed. "David's intention was to present something that was fun and entertaining to the fans. If you think it means more than that you're wrong. Everyone in the group loves making music, and with the band having a few months to relax, both David and Edward have been involved in making music outside of Van Halen. Edward has done a number of movie soundtracks, and David recorded a few songs he liked with musical friends from Los Angeles and New York. I can draw a similarity between David's project and Robert Plant's **Honey-drippers** EP. They were both done for fun. People should just accept them for what they are."

One possible problem generated by the release of **Crazy From The Heat** has been Roth's reliance on Van Halen's longtime producer Ted Templeman — a man nearly ostracized from the 1984 recording sessions by Edward Van Halen. Dave, however, has no problems with Templeman, for Roth viewed him as the only man who could possibly produce his first solo effort.

"Teddie has been with us



from the very beginning," Roth explained. "He's the fifth member of Van Halen, and he's one of my close friends. He may not have been as involved with the last album as he was in the past, but that's not a reflection on his ability. The truth of the matter is that he was very busy at that time. Any time I get the chance to work with Ted, I jump at the opportunity. I don't care what some other members of the band think about him. I tend to do things the way I want to. That's the way I've always been, and that's the way I plan on staying."

There's no question that David Lee Roth has always done things his own way. In fact, to many people David is a walking, talking caricature of what every rock star should be. With his mane of blond hair, his athletic build and his passion for good times, good music and good women, at the ripe old age of 29, his life has become a true rock and roll fantasy.

"Things have been going pretty well in my life as of late," Dave stated. "I've always been a magnet for parties and women. I don't have to go looking for them, they just seem to find me. It's a dirty job, but somebody's got to do it, and I've taken that responsibility into my hands. I'm the only member of Van Halen who isn't married, so I consider it my civic duty to remove temptation from the guys. I can handle it though; I do everything four times as fast and four times as well as anyone else, so I can take on all the band's partying responsibilities."

Born on October 10, 1955 in Bloomington, Indiana, life for young David was far from the "school of hard knocks" that seems to be so common among rock and rollers. In fact, with his father a noted doctor, Dave's upper middle class environment was noteworthy only for the fact that by the time he was out of diapers, Dave was already doing split-legged leaps off the playground teeter-totter and attempting to molest his babysitters.

"When I was a little kid my parents were really wor-

ried about me," he said. "I used to run around the house climbing on the furniture and singing along with all the TV commercials. I guess it was getting my folks a little crazy because they took me to a doctor who told them I was hyperactive. Whenever they had company over they'd tell them what I was doing was called 'monkey hour.' It made me the center of attention, and I really got

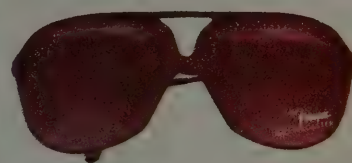
off on it. I guess you could say that I've turned monkey hour into a career."

By his early teens Dave began traveling around the country, staying with, as he recalled, "any relative who'd put up with me for a few days." One of his most memorable experiences occurred in New York when Dave spent a summer in the late '60s living with an uncle who resided above the famed *Cafe Wha?*, a center

of Big Apple activity at that time. Being able to see such artists as Jimi Hendrix and the Electric Flag on a nightly basis convinced young Dave to become a rock performer.

"I used to sneak down to the club and see some amazing things," he said. "That's when I decided I wanted to be a singer. I saw the excitement that the performers were generating, and I knew that was for

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Dave and Eddie go at it on stage.

me. I figured I could get on stage and act crazy, and get paid for it too. What more could anyone ask from life?"

A few years later Dave moved to Los Angeles, where he played with a variety of local bands before meeting Michael Anthony and Alex and Edward Van Halen, who were then in a group called Mammoth. At Dave's request, the band changed its name to Rat Salad and began gigging throughout the Southern California area. The boys soon realized that a change of name would be required if they hoped to hit the big time, and after rejecting the name Roth by a vote of 3 to 1, they settled on Van Halen.

"There was never any question that we were going to be successful," Dave stated in his raspy growl. "It was more a question of how successful we were going to be. Back then our main goal was to go on stage and have fun. We figured if we

"I'm the only member of Van Halen who isn't married, so I try to remove temptation from the guys."

were enjoying ourselves, the people out there couldn't help but have fun too. That's the formula

we've used throughout our career, and there's no doubt about it — it works. We've always said that there's a little Van Halen in everyone. It's our job to bring that out."

As it happens, despite his recent project, Dave is already at work on Van Halen's next studio album. Always inspired by his travels, Roth and a group of friends who call themselves the Jungle Studs recently returned from a month long stay in the wilds of New Guinea. Life in the jungle always inspired Roth's rock and roll creativity.

"After living in a tree for a week, you don't get quite as upset when an amp blows out on stage," he stated. "You learn to accept things and not get too crazy. That's an attitude I try to bring to rock and roll as well. I try not to take it too seriously or get too involved with making 'important musical statements.' When I'm in the jungle, I always take my guitar and maybe work on a few lyrics for the next Van Halen album. Mostly though, I sing *Ice Cream Man* for the natives. They know me as

the crazy white guy with the long hair."

Roth hopes Van Halen will get together for rehearsals in June and begin recording their next album shortly thereafter. Once the band gets into the studio an album can be expected almost immediately. "I can never understand why groups spend months and months in the studio," Dave commented. "We took four weeks to record 1984, and that was the longest we've ever taken on an album. You've also got to realize that most of that time was taken up by sitting around drinking Jack Daniels and trying to get inspired."

"We tend to use any excuse not to work," he added with a laugh. "If one of the drum roadies doesn't show up on time, or Michael breaks a fingernail, we just say, 'That's it for today, see you tomorrow; same time, same place.' That's the way we've always worked. I sometimes feel that Edward would like me to take it all a little more seriously, but the bottom line is that it works. And you know the old saying, 'If it ain't broke, don't fix it!'" □

Neil Zlozower





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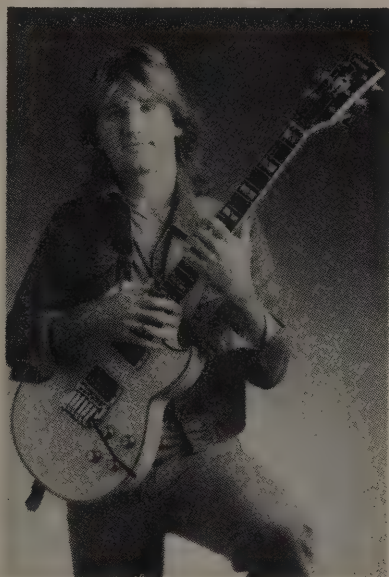
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# Queensrÿche

Washington Wonders Issue Debut Metal Salvo With **The Warning**.



Queensrÿche (left to right): Eddie Jackson, Michael Wilton, Geoff Tate, Scott Rockenfield, Chris DeGarmo.

## the heavy metal kids

by Jodi Summers Dorland

Any kid who's ever picked up a musical instrument has had dreams of making it big — fast. They want to be as talented and successful as Edward Van Halen, but achieve it in half the time. Well, a great deal of rock and roll is fantasy, and dreams sometimes do come true — especially in the case of Queensrÿche.

Two years ago vocalist Geoff Tate, guitarist Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield were gigging in a Seattle, Washington basement and calling themselves the Mob. On a whim, these young men went into a small local studio to cut a tape of four songs — the first four songs

they had ever written together.

"We had no intention except to spend a little money and try our hand in the studio," explained Tate. "After we finished with the tape, we didn't know what else to do with it except listen to it."

DeGarmo had some "contacts" at Warner Brothers records and attempted to utilize them, but as tapes from new bands tend to do, Queensrÿche's demo got lost in the shuffle. So, drummer Rockenfield's brother brought the tape into a local import record shop for owners Kim and Diana Harris to listen to. It knocked their socks off. And Kim, being in the radio and retail record business for 15 years, had lots of contacts. First thing he did was ask the band what they called themselves.

"The name was the last thing we came up with," revealed DeGarmo. "We were writing songs, no one had even bothered to think about what to call the band. When it came time to present this thing as a record we thought, 'Well guys, we'd better come up with a name.' We had written a song called *Queen Of The Reich* — that was our inspiration. At that point we were working day jobs and then we'd rehearse all night and everyone would come home exhausted and go to bed. We thought the name should really bring across the discipline of the band. That's what brought us to the term rÿche; we envisioned it to mean discipline. Queen — the beginning of the name is the symbolism of power — royalty has always been the discipline of



power."

When the band had its moniker, Kim set about pressing 10,000 copies of a self-titled EP comprised of the four self-recorded songs. They had a name. They had a product. Now Kim turned to his "contacts" at the record companies.

The key person who comes in now is Mavis Brody, the A&R manger at EMI-America in Los Angeles — the person responsible for signing Queensryche — and the first person the Harris' contacted. She flew up to Seattle to see the boys open for Zebra, as did A&R people from a variety of labels.

"There was definitely something special there," Brody said. "I've been to a million showcases, heard a million tapes, but I'd never heard or seen anything like Queensryche. They have their own sound, their own vocal personality and their own visuals. I liked what I saw and felt it was genuine."

So Queensryche got a recording contract — with a minimum of effort. And when their independently released EP sold out, their record company printed up more copies and sent the band on tour. Not just any tour mind you, but out with the big names: Quiet Riot, Ronnie James Dio and Twisted Sister. And for this reward Queensryche followed suite, living up to their expectations. The band certainly weren't going to spend their 50 minutes in front of the most metal hungry kids in America performing their four originals and a bunch of covers. No way! They wrote new material; the songs that now appear on their current and first full length record, **the Warning**.

"Audiences like to hear something new, and we like doing it that way," stated Geoff. "We'll do that with our next album too. It gives us a chance to test them out and try different things."

"Plus we change our songs," added Chris. "When you get out and play them a bit, you know what things will work and what not, so you have a better perception of how to record them."

After touring the States, Europe and Japan, and almost two years after the release of the EP, Queensryche went to London to record those songs for their debut album. **The Warning** shows an amazingly mature musical and lyrical direction as well as an innovate heavy metal style.

"This is the first record that's carefully focused in the direction we're headed in lyrically," confided Chris. "Our EP was a bit scattered musically. On this record we have a much more concise look at which direction we want to take our lyrics and music. It's based on real subjects, what's happening now, reality. Not so much about fast cars and women or the party type approach."

Indeed, **the Warning** is a collection of nine compositions which show an incredible potential; plus a musical approach that combines the best elements of Queen, Rush and Judas Priest. For this epoch the boys had some help. **The Warning** was produced by James Guthrie — who also produced Pink Floyd's **the Wall** and Judas Priest's **Hell Bent For Leather**, and was mixed by Val Garay of Motels' fame.

"It was a real neat situation this time around," Chris recalled. "James is very creative and was willing to try everything we wanted to do. We became very creative together."

"We used a glockenspiel, marimbas and an orchestra," elaborated Geoff. "We've even got a 45 pistol going off in one of the songs. It was

**"Queensryche is a regal name, and royalty has always been the discipline of power."**

taking our ideas and technically making them come true."

Granted this elaborate creativity did take a bit more time and a lot more money than expected.

"We'd allowed two months to complete the record, but things kept on developing, and the end result was that we ran over a month," explained Chris. "And that was working 12-14 hours at a stretch with very few days off. It was really exhausting, and when it came to mixing the results, we were all so drained that we failed to really capture what we'd done. We needed to

be fresh for the mix, and we weren't."

The band explained the predicament to the label, who, as proven, had faith in the band. EMI allowed Queensryche to remix the LP in L.A.

"It's great that the label is prepared to give a new band the time — and the opportunity — to get the record exactly right," said Geoff. "They could easily have insisted on releasing just what we had. We're very fortunate that they trust and believe in us."

Yes, EMI is 100 percent behind Queensryche. This time around they've headlined shows in Japan, done an 11 week tour of Europe with Dio and opened for Kiss in America. Everything has gone perfectly for the quintet. Their rock and roll fantasy has become reality.

"We're surprised," summarized Chris, "especially from being around Seattle where this kind of thing doesn't happen very often. But it all happened so quickly that you don't really get to think about it until later on. Then you sit back, blink your eyes, pinch yourself and say, 'Wow, what happened?'" □

Ross Marino



Geoff Tate: "We're lucky that our record company gave us as much time as we needed to finish this album."



# Pick hit

Ross Mallin



Metallica (left to right): Cliff Burton, Lars Ulrich, Kirk Hammett, James Hetfield.

## Metallica

West Coast Rockers Prove To Be Metal Masters.

by Rob Andrews

Some have called their sound the purest form of heavy metal — others have called it unmitigated garbage. Love them or hate them Metallica are a tough band to ignore. "We are sick and tired of bands who refuse the heavy metal name," guitarist/vocalist James Hetfield stated. "We feel proud to be a heavy metal band, and we want other groups to share our pride. We're not going to cover our music with sweet melodies and nice lyrics just so it will sell a lot of copies. We believe in the purity of the heavy metal form."

Never has Metallica's metallic purity been more evident than on their latest LP, *Ride The Lightning*. On tracks such as *For Whom The Bell Tolls*, *Trapped Under Ice* and *Creeping Death*, Hetfield and bandmates Cliff Burton (bass), Lars Ulrich (drums) and Kirk Hammett (lead guitar) have created a blitzkrieg of the pulsating riffs and over-the-top vocal forays that have become Metallica's

trademark.

"This is our most satisfying album," Hetfield explained. "Before we knew what we wanted to do, but we didn't have the recording skill to capture it on vinyl. This time was different. It's all there in the grooves. Those songs can melt your brain if you're not careful. We should put a warning sticker on the front of the record saying, 'This album may be hazardous to your health.'"

Formed in Los Angeles by Hetfield and Ulrich four years ago, Metallica went through a series of incarnations before emerging as the self-proclaimed "loudest and fastest band in the world." After exhausting the L.A. club circuit, the band wandered north to the San Francisco bay area where they came to the attention of a European promoter who insisted on taking the band to England. There, they became the instant rage of the European concert scene, packing halls from Sweden to Germany. While they still remain relatively unknown in the native country, Metallica is quite satisfied with their growth.

"A lot of bands have had to go to Europe to get recognition," Hetfield stated. "Just look at Twisted Sister. They played in the States for years, and nobody would give them a second look. They go to Europe and suddenly they're stars everywhere. The same thing will happen to us. We're pleased by our European success, but we'd like to get a lot more notice in the States as well. We've been spending three or four months a year touring Europe, we'd like to start spending the same amount of time touring back home."

With *Ride The Lightning* opening many Stateside doors for Metallica, it seems that their American success is in the offing. A problem the band faces, however, is finding a national headliner who will allow this power-packed quartet to open for them. Metallica's stage show has been known to strike fear in the heart of even the bravest metal band.

"That is a problem," Hetfield said. "We could do a club tour, which we probably will do. But the problem with that is you only reach a limited number of people. We don't mind because we know the people who are there are truly our fans, but we'd like to break through to a bigger audience. The metal market is bigger than ever at the moment, and we want to cash in if we can. Word of mouth about this band spreads like wildfire. Any band that would give us a chance to tour with them wouldn't be disappointed. We would bring in our share of fans."

"We don't mind taking our time and slowly building up our following," he added. "But we've always been impatient. That's one of the things that makes us a good band. We've never believed in waiting for trends — we've always wanted to start our own." □





## Leatherwolf

Hailing from the heavy metal hotbed of Los Angeles, Leatherwolf hope they will follow the lead of such area successes as Ratt, Motley Crue and Quiet Riot up the rock and roll ladder. Drummer Dean Roberts, bassist Matt Hurich, vocalist Mike Olivieri and guitarists Geoff Gayer and Carey Howe like to bill themselves as a band that stands, "Head and Marshalls above the rest." Their approach, as shown on their self-titled debut LP, certainly is straight-ahead metal action from start to finish. While some may feel the band has borrowed a little too liberally from a number of other West Coast bands, Leatherwolf seems destined for a long and successful run in the rock world.



## Joy Rider

"Like most big city people, I'm very frustrated with the boxes we're all in," said Joy Rider. "There's a yearning to get back to a freer time, a more sensual, loving time."

Joy Rider follows in the grand tradition of the American artist discovered in Europe. In the late 1970s, the blonde, blue-eyed rocker fronted the Avis Davis-Joy Rider Band, playing the New York club scene. Perhaps because the group chose to rock while all the attention was on punk and new wave groups, Rider never established more than a cult following. In 1980, several New York rockers were invited to come to West Berlin; Rider went, and the Germans quickly christened her "Little Miss Rock and Roll." She has since played festival gigs and has headlined on her own through both East and West Germany. *Tired of Phoney*, a six-cut mini-LP, may introduce Rider to her own countrymen.

# Shooting stars

by Charley Crespo



## Stone Fury

"We're not just another one-dimensional heavy metal band," says Lenny Wolf about his band, Stone Fury. "We can rock and roll with the best of them. We've also got the ability to lay back and play a sensitive ballad. There's no real mystery to this band. We're musicians making music."

Back home in Hamburg, Germany, Wolf sang in a band called Funhouse that got no further than sending a demo tape to various contacts in the United States in January, 1984. Funhouse split up, but Wolf wound up getting an offer to fly to the United States and record a demo tape with Bruce Gowdy, a guitarist and songwriter who had played in bands in Los Angeles. Wolf spoke no English, so he and Gowdy communicated primarily by sign language. After the session, Wolf was convinced that all he got out of the venture was a tan. But that demo led to a record contract, and Wolf was called back. Wolf and Gowdy recruited bassist Rick Wilson and drummer Jody Cortex to complete Stone Fury. The debut album is *Burns Like A Star*.

"There's a magic in this band," says Gowdy. "We all come from different places and experiences. Call it fate or whatever you want. All these different ideas come together in Stone Fury, and the result has been that this band works. It really works."



## White Lion

White Lion started in Brooklyn, New York, in June, 1984, with guitarist Vito Bratta and Danish vocalist Mike Tramp joining forces to showcase their hard rocking original material. They recruited Dave "the Beast" Spitz on bass and Nicky Cappozzi on drums and before long, White Lion was opening concerts for national recording artists up and down the East Coast.

The next step was to record. White Lion journeyed to Germany and went into the studio with producer Peter Hauke. That record plus word of mouth on the group's exciting live performances led to a major international recording contract in late 1984. White Lion's debut album on these shores is *Fight To Survive*.



# Dokken

## *a tale of love and hate*



Mark Weiss

Dokken (left to right): George Lynch, Don Dokken, Jeff Pilson, Mick Brown.

### ***L.A. Natives Turn Inner Tension Into Positive Results.***

**by James Curtis**

With their latest album, *Tooth And Nail*, establishing their stellar credentials, few rock aficionados can deny that Dokken has emerged as one of America's most exciting new hard rock attractions. With their ability to blend instantly memorable melodies with slashing guitar riffs, vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown have shown that a band need not depend on three chords and demonic lyrics to be successful. As this interview with Don Dokken took place, the band was in the midst of their first national tour.

**Hit Parader:** It's been a long struggle for Dokken to get the recognition you enjoy today. Looking back, was the struggle worth it?

**Don Dokken:** You bet it was. In fact, now that we can look back and laugh at some of the difficulties we had, it makes what we've accomplished that much more enjoyable.

Because of what we went through in the years before we got signed, we'll always be able to keep very level heads — no matter how successful we may become.

**HP:** Go back and tell us about some of the problems that the band went through early in

your career.

**DD:** I guess you could say we were the right band in the right place at the wrong time. When we first started playing shows in Southern California, the hard rock scene really hadn't started to bloom. There were still more new wave and power pop bands playing in the clubs, and those were the groups the record companies were interested in. We played for a long time without getting any recognition, that was the major problem we had.

**HP:** Didn't you have to go to Germany to record your first album, *Breakin' The Chains*?

**DD:** Yes, but there's more to the story than that. I had become friends with Dieter Dierks, who has produced the Scorpions, among other groups. He liked what we were trying to do, and he recommended that we come over and record with



him. We did that, but the American record companies still didn't want anything to do with us. They said that hard rock wasn't selling anymore. You've got to remember this was in 1981, so maybe you can forgive them for their shortsightedness.

**HP:** How did that LP finally get released in the States?

**DD:** The album was available in Europe for a couple of years before American labels started to pick up on it. Elektra decided to sign us and have Roy Thomas Baker (known for his work with Queen) remix some of the tracks. The label figured they'd give us a shot, and when the album sold 100,000 copies without much of a push, they realized that with their help we could be big.

**HP:** Didn't you actually record with the Scorpions due to Dierks?

**DD:** I did some recording with them on the **Blackout** LP. Klaus Meine was having a lot of trouble with his voice at the time, and Dieter recommended me to the band as someone they could work with on new material. There was never any intention of my joining the band, it was more that I could at least sing some new material and give them an idea how it sounded while Klaus was getting his voice in shape. Once he returned, they asked me to do some backing vocals, which I did, but I was already involved with recording **Breakin' The Chains**.

**HP:** Has the label given you more support with **Tooth And Nail**?

**DD:** A lot more. They've been behind us all the way, which has made all the difference in the world. We've always had confidence in our music, but knowing that the company believes in you too is great. It makes you want to go on stage each night and kill!

**HP:** What qualities make Dokken different from other hard rock bands?

**DD:** One of the most obvious is the sound. We've never been scared of using melody in our music. We're proud to be a hard rock band, but we've never viewed a catchy hook as something to avoid. Another quality we have is that everyone in the band writes. If you look at the album credits there's virtually every writing combination you can imagine. That gives our music flexibility and power. We also have creative tension within the group, which gives our music a lot of emotion.

**HP:** You included a lyric sheet with the LP. That's an unusual move for a hard rock band.

**DD:** We've always believed that our lyrics are just as important as our melodies or our guitar parts. We're very proud of them, so why not have a lyric sheet? A lot of people like to read along with the album, so we give them that opportunity.

**HP:** You've had a little trouble keeping the band's lineup set over the years. Juan Croucier, who worked with you around the time of the first album, left to join Ratt, and George Lynch was once rumored to be joining Ozzy Osbourne's band. Is everything settled today?

**DD:** Absolutely. You can't compare Dokken today with the band that existed even two years ago. Back then we honestly had doubts about whether

***"We have a lot of creative tension within the group, which gives our music a lot of emotion."***

our album would ever be released in America, and when other bands offered promising jobs it was only natural that people would at least give it a look. That's what happened with George and Ozzy a few years ago. All I can say is that I'm sure he's glad he stayed with us. We have a very strange relationship in this group because we may fight like cats and dogs at times, but we all believe in each other. More importantly, we believe in the band.

**HP:** How are you approaching the opportunity to tour in support of **Tooth And Nail**?

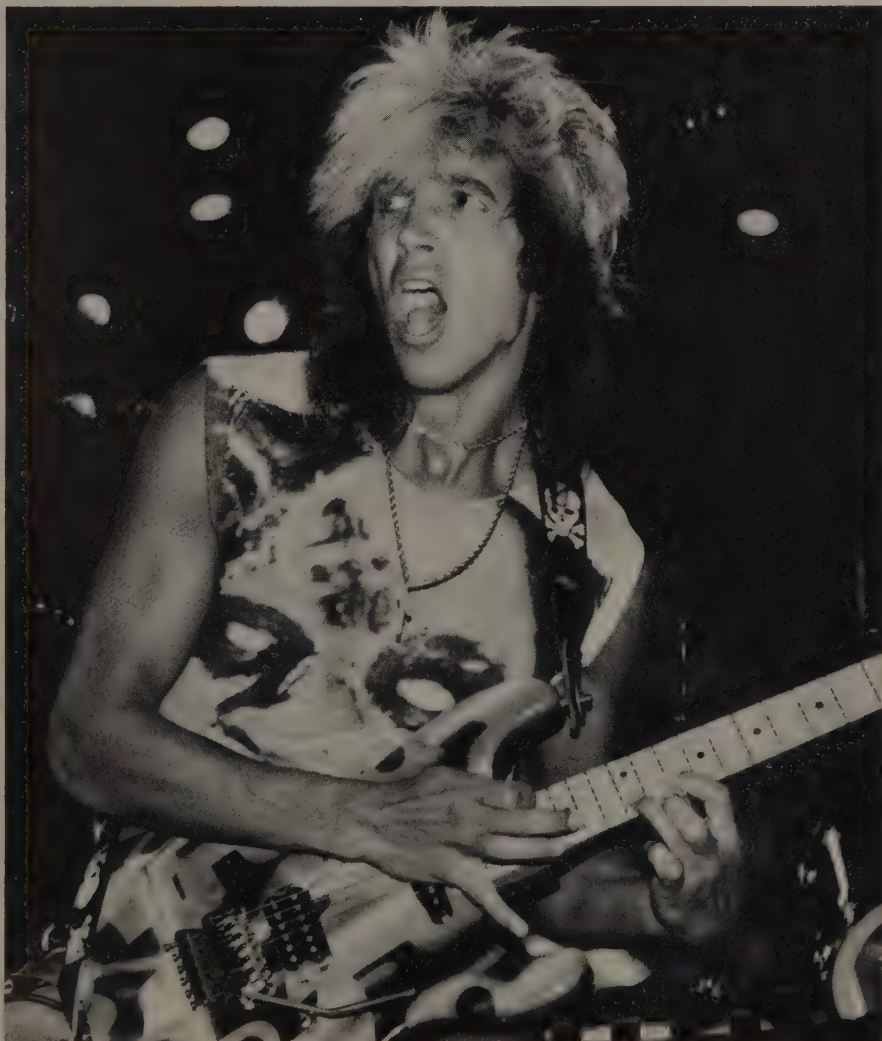
**DD:** With a lot of determination. We felt cheated last year when a lot of unfortunate circumstances stopped us from touring the way we wanted to. This time we're out to make up for lost time.

**HP:** What were the problems last time?

**DD:** Well, a certain fellow named Ritchie Blackmore evidently thought we were too hot for his band and he kicked us off the tour. That was when he was still with Rainbow. We should have known that if he was that scared of us, Rainbow wasn't long for this world. But that's water under the bridge. We've got a new album to support, and we're ready to give our ultimate effort every night. We'll go out for a while as an opening act, and hope the album takes off. If that happens, we'll be only too happy to go out and headline. But we're in no particular hurry. When you've waited as long as we have to get any recognition, we want to savor every step of the way to the top.

**HP:** One last question. **Tooth And Nail** is an unusual name for an album. Does it have any special meaning?

**DD:** I could give you an answer about how we've fought tooth and nail to reach the top, but that would be a load of crap. The true reason why we named the album that is because we fight with each other tooth and nail all the time. We've got some very different personalities in this group, and sometimes we don't always see eye to eye on things. We need each other very badly, but we don't always get along. We have a very delicate balance in this group. That's the thing that makes us special. □



**George Lynch: One of the hottest guitarists in the world today.**



# Giuffria on angels wings



Giuffria: "Once the fans see us, they're going to be hooked."

## *Former Angel Keyboardist Leads New Band Into Action.*

**by Marc Shapiro**

In January 1984, Giuffria founder Gregg Giuffria did about the dumbest thing a "down on his luck" rock star could possibly do. He bought a yacht with questionable credit, put the last of his cash into gas and headed off to Catalina Island. Fate, at that point, took a hand.

"This guy came up to me in Catalina and asked me what I did," remembers Giuffria. "I told him I was a musician, and he says, 'Man you're happening, whatever you're doing count me in.' He asked me if I needed anything. I told him I needed some bread and three days later this huge amount of money was deposited in my account."

Giuffria insists this story is true (despite some poorly disguised snickers from the rest of the band), and that the money was ultimately used to pull together the members of Giuffria: singer David Eisley, guitarist Craig Goldy, bass player Chuck Wright and drummer Allan Krigger.

They've combined their efforts on *Giuffria*, an album produced by Gregg, which combines the best elements of hard rock and melodic, classically influenced music. Eisley pipes in with a description of the band's music as "like having clean fingernails with just a spot of dirt under them." Giuffria, sensing that the

band's seemingly highbrow intentions might get them labeled as wimps in more hardcore quarters, is even less subtle than Eisley in his defense of the band's music.

"Just because it's progressive and melodic music doesn't mean we can't rock. There's some real ambitious moments in our music, the kind of things you'd never dream of hearing from a Quiet Riot or Motley Crue. But the bottom line is that Giuffria is a rock and roll band and we're going out there to rock."

Giuffria is no stranger to rock and roll. As a member of the outrageous '70s glitter/metal band Angel, he saw what it was like to be on top. But after Angel disbanded in 1980, Gregg found his early attempts at returning to the rock wars less than successful.

"I did a lot of demos with a lot of different people but nothing seemed to click," recalls Giuffria. "It was frustrating because I had all these ideas and songs, but nothing was happening and nobody was interested. I did meet a lot of people, including Dave, and that made for some bright spots in the struggle."

When Gregg decided to form Giuffria it was Dave (a former minor league baseball

player in the Giants organization) that he first turned to. Dave, in turn, brought in Krigger (who beat the skins for Ike and Tina Turner among others), while Gregg found Wright, who played on both Quiet Riot albums. Recruiting guitarist Goldy (formerly in Rough Cutt) proved the most physically demanding task.

"We had talked about it," says Goldy, "and I had agreed to join Gregg. But I had this last gig to do with Rough Cutt. On the night of that show Gregg and the others were backstage and the instant our set ended they jumped out of hiding and began putting my equipment in Gregg's van. The guys in Rough Cutt didn't know I was leaving until they saw me drive off," laughs Craig.

Gregg is a realist who doesn't really get riled by much. This particular trait was brought into play when it came to discussing the fact that despite his decade-long career Giuffria would be a relatively unknown quantity to many fans.

"That's okay with us. If they come into a concert hall to see the headliner or even to get out of the rain, that's fine. I don't care what the circumstances are that brings them to our show. Once they see us I know they're going to be hooked." □



# Ozzy Osbourne

"I'll Be Back Rocking  
Harder Than Ever."

*return of the  
madman*

by Winston Cummings

Ozzy Osbourne knows the pressure is on. After nearly 15 years as the leading madman of rock and roll, the inimitable Oz has reached yet another crossroad in his winding highway of metal lunacy. Following the disappointing chart performance of his last album,

*Bark At The Moon*, Osbourne has come to the realization that his upcoming LP, tentatively titled *Killer Of Giants*, may well serve as the album which will either insure his continued rule of the hard rock domain, or quicken his slide to mediocrity. Even for the ever-go-lucky Ozzy, such knowledge has begun to wear heavily on his soul.

"All I can do is keep making the only kind of music I know how to play," he said as he relaxed shortly before entering the studio to begin production on his new album. "I'm very pleased with the way the fans have responded to me recently, and while I know that bigger things were

Ozzy Osbourne





Ozzy: "All I can do is keep making the best music I can." ▴

Ozzy with guitarist Jake 'E' Lee: "I've always followed my rock and roll instincts." ▾

expected of *Bark At The Moon*, I still love that album. I always feel a bit of pressure when it comes to making albums. I'm not that good at writing melodies, so I'm always counting on other people for that. I do have a talent for lyrics though, and they remain one of the strengths of my music.

"I can't begin to second guess everything about my career at this point," he added almost defensively. "I wondered about certain things on *Bark At The Moon*. Should I have done a ballad like *So Tired*? Did I tone down the songs too much? I asked myself those questions, and the answers I came up with have told me I did the right thing. I've always followed my instincts when it comes to rock and roll. They haven't failed me in 15 years, so why should I start doubting them now?"



Ross Marano

Ozzy's instincts first led him to rock and roll in 1968 when he joined three friends in Birmingham, England, to form a band called Earth. That group favored "hippie-styled pop tunes" according to the Oz, a style that Osbourne and his friends — guitarist Tony Iommi, bassist Terry "Geezer" Butler and drummer Bill Ward — soon grew tired of. According to legend, one night the bandmembers were sitting at home writing new material with the television on. An old Boris Karloff horror flick titled *Black Sabbath* came on the tube giving the band instant inspiration for a song. The rest, as they say, is history.

"The early days were strange," Ozzy said. "We were the original hippie band. We had long hair and scruffy clothes and we'd sit around smoking grass and playing acoustic guitar. But we wanted something more than that because we were beginning to feel a lot of anger and hostility. We couldn't get any gigs, and because of how we looked we couldn't get regular jobs. We were poor and we were hungry, so we took a lot of our frustration out in our music. That's how the Black Sabbath heavy metal sound was born."

Relying on Iommi's droning, thunderous guitar riffs, and the bizarre lyrical forays of Butler and Osbourne, Sabbath cranked out a series of classic metal LPs such as *Master Of Reality*, *Paranoid* and *Sabbath, Bloody Sabbath* which forever cemented their reputation as the Princes Of Darkness. While the band's murky melodies and occultish lyrics both confounded and amused the group's countless critics, a legion of metal starved fans throughout the world rallied around the band's efforts placing them in the metal hierarchy alongside such lofty companions as Deep Purple and Led Zeppelin.

By the release of *Technical Ecstasy* in 1976, however, noticeable cracks had begun to appear in the band's metal armor.



Osbourne, long the group's spokesperson and focal point began having problems with drugs and alcohol, a fact that served to shatter his first marriage. The band's live performances became increasingly listless, and despite the title of the quartet's last effort together, **Never Say Die**, it was apparent that a split in the Osbourne/Sabbath partnership was inevitable.

"It's hard for me to comment about that time in my life," Ozzy said. "At the time I would have sworn that everything was their fault. I felt they were trying to make me look bad on stage, and I was sure that they were sabotaging the band by bringing different elements into the group. I realize today that I was probably as much to blame for everything as they were. I was a mess. I was strung out on drugs and I couldn't get on stage and perform if I wasn't high. It was sad, but looking back, leaving Sabbath when I did saved my life. I would have died if I kept going the way I had."

Following his departure from Sabbath in 1979, Ozzy took a year to "clean up my life and get my head together." By late 1980 he had kicked his drug habit and had wandered out to California in the hope of finding musicians for a new band. "I wanted to get away from the English music scene if I could. As it happened the band I formed had a lot of old English blokes in it: Lee Kerslake on drums and Bob Daisley on bass. The only American was Randy Rhoads."

Ozzy's partnership with Rhoads quickly emerged as one of the most fruitful arrangements in metal history. The young, blond California-born axe slinger and the middle-aged English singer seemed to have a natural affinity for one another, with their words and music blending together to form an intense wall of pure metal mayhem. From the opening note of their first LP together, **Blizzard Of Ozz**, it was obvious that Osbourne's career had taken an incredible turn upward.

To facilitate his rebirth, Osbourne began performing a series of insane stunts both off stage and on. These ranged from his infamous bat biting incident in St. Louis, to relieving himself in a wine bottle during a record company meeting in London. Rather than hurting his career, the Oz's exploits served to make him a hero of legendary proportions to millions of fans around the world. Ozzy had proved that you could do things your own way, and become rich and famous while doing it.

"Sometimes I can't believe that I get paid for doing what I do," he said. "I'm a good entertainer, but I see myself selling millions of records and I've got to shake my head in amazement. I've got to be the bloody luckiest man on the face of the planet. I get to act out all my wildest fantasies, and people love me for it."

Just when things seemed to be going perfectly for Ozzy, tragedy struck. Following the release of his second solo LP, **Diary Of A Madman**, Rhoads, whose fiery guitar salvos were the backbone of Osbourne's music, was killed in a plane crash. The accident left Osbourne devastated. "I didn't know what to do," he said. "At first I was going to retire, then I realized that Randy would have wanted me to continue. It was difficult, but that's

what I did."

Following brief stints with Bernie Torme and Brad Gillis, Ozzy added new guitarist Jake 'E' Lee and did indeed continue.

Unfortunately, the loss of Rhoads was noticeable throughout Ozzy's first post-Randy LP, **Bark At The Moon**. While Lee proved to be a superlative six-string talent, he was unable to match Randy's contribution as a songwriter. "Randy had a flair for coming up with great riffs for songs," Osbourne stated. "Jake is great, but we still have to work on developing the rapport that Randy and I had."

Ozzy feels confident that rapport will be achieved on his next album. Despite rumors that Lee was considering leaving Ozzy to form

his own band, it seems evident that the Osbourne/Lee relationship will be allowed to reach fruition.

"I'm confident that we can make the next album the best one yet," Ozzy said. "Going on the road with Jake for as long as we did last year allowed us to learn a great deal about one another, both personally and musically. That's important to me. When you can think like the person you're performing with, you can put on a better show and make better music. I'm determined to keep going and make a great album," he added with a smile. "After all, if I ever gave this up, what would I do? I'd probably end up in prison five minutes after I retired." □

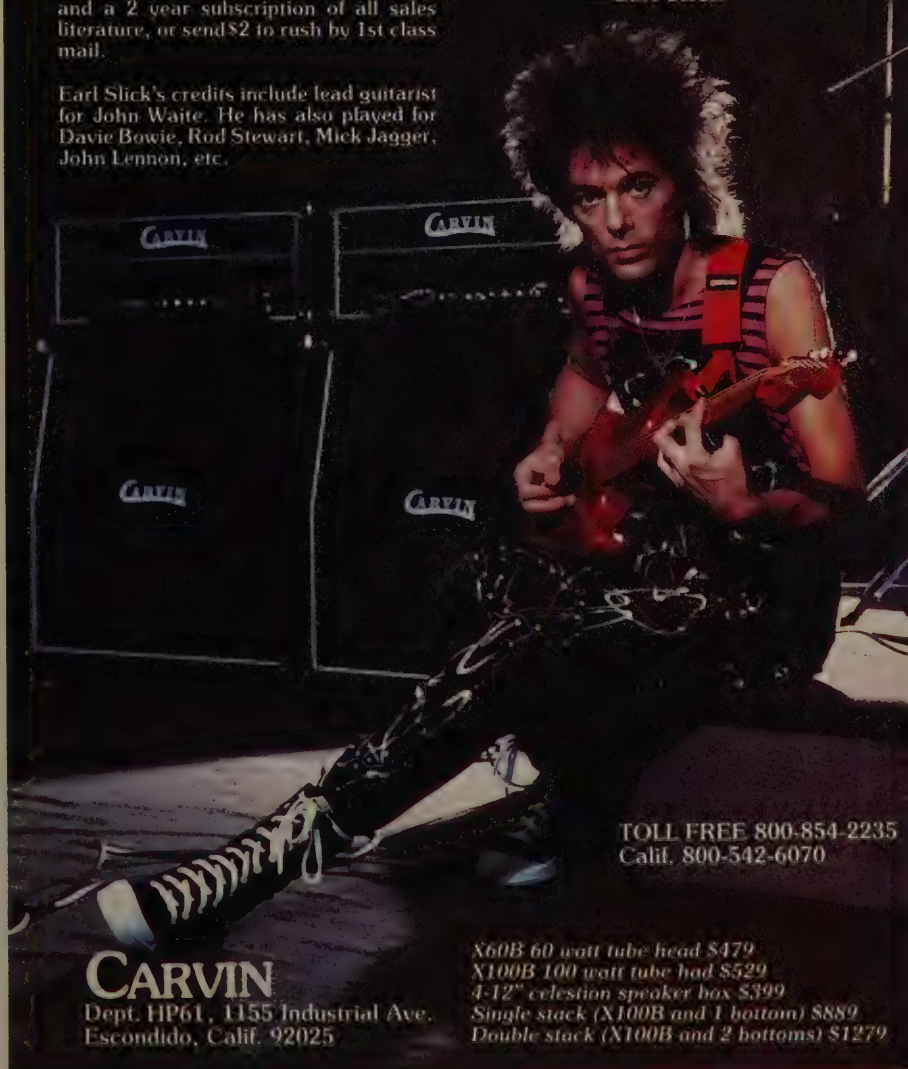
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# HIT PARADER

Fernando von Arb and  
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# Ratt

## bad to the bone



Randy Bachman/Pix Inc.

The kings of rodent rock (left to right): Warren DeMartini, Bobby Blotzer, Stephen Pearcy, Juan Croucier, Robbin Crosby.

## Success Story of 1984 Prepare To Make 1985 Another Year Of The Ratt.

by Dan Hedges

**"S**uccess," Ratt's Warren DeMartini pronounces the word as if it's a new one, nodding slowly as he mulls over its more ominous implications. "That's the scary part. Success. You write songs when you're hungry and pissed-off. I've noticed, with a lot of bands I like, that as they got, progressively more successful, their music changed. The scary part is still being able to identify with everybody *after* you've achieved success."

Since late last summer, when Ratt first stormed into the platinum pantheon on the

strength of their debut album, *Out Of The Cellar*, and a handful of hit singles, they've been taking it one step at a time. This year's heroes, all realize, can quickly become next year's has-beens. As a result, the five man band has been touring the country by bus — one fitted with bunk beds, a stereo, color TV, and mini-kitchen — cramped quarters by anyone's standards. The place smells of stale cigarettes. Bras and assorted unmentionables from female admirers dangle everywhere like hunting trophies, though as 6'6" guitarist Robbin Crosby admits, the biggest problem that's faced the band during their epic trek "is that the beds are too short."

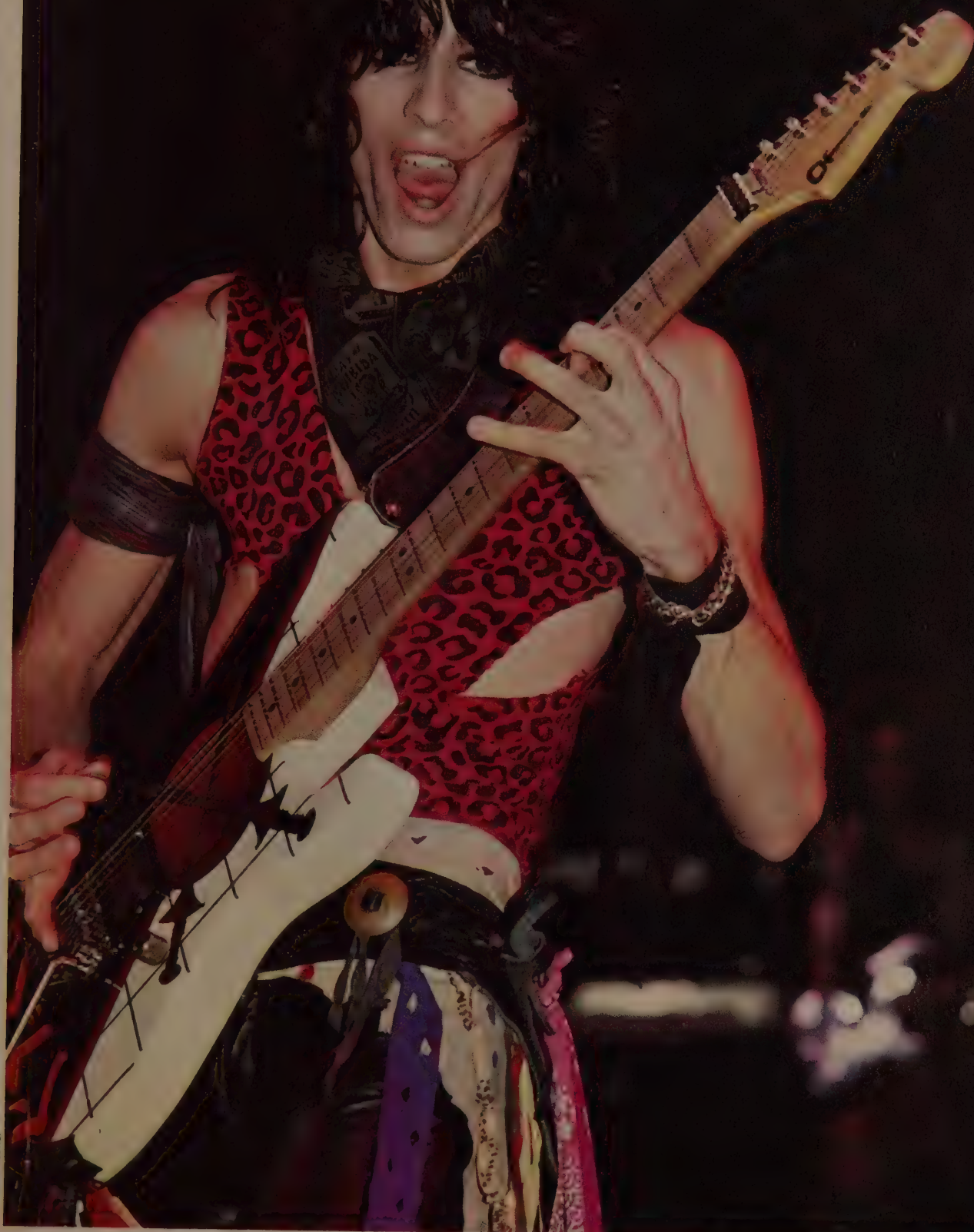
Ratt cut their teeth on the same "very incestuous" L.A. club scene that spawned Van Halen and Quiet Riot. But they've been together

for less than three years, and DeMartini admits that it's been hard for the band "to grow as fast personally as we've been growing in the public sense. We basically shot right to the top. We're constantly trying to better ourselves, obviously, but it gets frustrating on the road because there's not enough *time*. You're not stationary long enough. Our manager calls it 'growing pains.'"

But the most eye opening part of all this, he says, has been turning into a big organization overnight, "picking up all these people to do tasks that you never had to consider before." He claims that the money involved posed no problems. "The transition has been waiting for it to happen. We're looking forward to taking this thing for as long as it cares to take us."



Warren DeMartini



Neil Zlozower



Thanks to their MTV videos and the limited tour the band did in early '84, Crosby explains that when the Ratt bus pulls into a town these days, "there are already a lot more fans who are into the group than there were the first time around. They *know* us. They know the songs. We watch people in the crowd singing the lyrics along with us. You *do* notice that stuff."

The guitarist has noticed that his band is attracting a much more varied audience than the Quiet Riots and Motley Crues of this world, citing songs like *Round and Round* and *Back For More* as "things that even an older person might like. We find more girls at our shows than a lot of other bands get, too. I mean, if you're cutting off the girls, you're cutting off half the world."

Crosby admits that certain aspects of his band's "Master Plan of Attack" were carefully pondered before their album even hit the stores. The music and the image, Robbin says, "is a sexy kind of thing. So far, everything we've been striving for, as far as making us different, has worked for us. We're real happy about that because it was intentional."

"When we were playing clubs in L.A., everybody who came to see us had this *crazed* look in their eyes," DeMartini recalls. "It's grown to a bigger level now, but it's never changed from that. I'm not saying I always *knew* we were going to be in the Top 10, but people have always had that same way of reacting to us. It's always been very...manic."

"But the term 'heavy metal' has been blown out of proportion. When I was in the seventh and eighth grade, heavy metal was simply Sabbath and bands like that. It was a very separate thing from straight rock and roll. You would *never* have called Aerosmith a heavy metal band back then. But now? A lot of my favorite bands, who I'd never consider to be heavy metal, are being called heavy metal in magazines."

The two guitarists, frontman Stephen Pearcy, bassist Juan Croucier, and drummer Bobby Blotzer resent being dumped in with the heavy metal horde. "I don't consider us heavy metal," Crosby says. "But I don't think that's hurt us in any way because that's the people's music right now. It's the people's choice. The minute you think of 'heavy metal,' you see a picture of this wild, Motley Crue-looking character. *Completely* unacceptable for Mom and Dad." He pauses for a beat or two. "Of course, that's half the appeal."

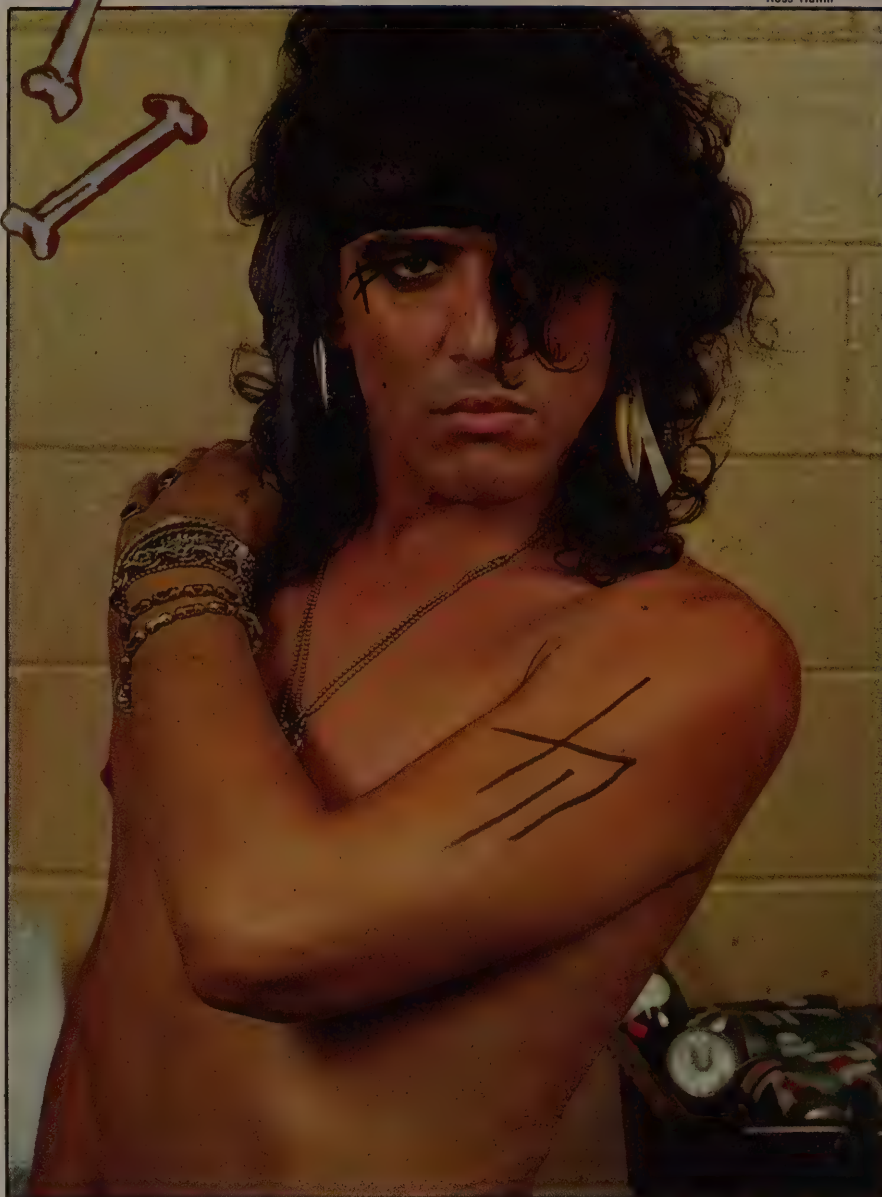
Ratt have been together for barely two and a half years. After honing their chops in garages in San Diego, it was on the Roxy/Starwood/Whiskey bar and club circuit in Los Angeles that they first began carving notches into their belts. The crowds loved them — evidenced by the fact that Ratt were able to sell 50,000 copies of their independently produced and pressed EP (and get it played on two of the biggest L.A. radio stations) through local word of mouth alone. It was accomplished surprisingly quickly; in an atmosphere of fierce competition, where dozens of bands were fighting for a chance to play in a mere handful of clubs.

For Ratt, Crosby says, that atmosphere was a catalyst rather than an obstacle. "It made the competition stronger, which made the quality higher. There were five or six bands playing the clubs when we were that were out for blood. Every band was going to kick the other band's butt. It was a showdown every time you played."

DeMartini reckons that the reason why so many struggling L.A. bands are suddenly landing

"We'll go with this thing for as long as it cares to take us."

Ross Halfin



Pearcy on the prowl.

contracts is only partially due to the record industry's tendency to jump on whatever bandwagon happens to be passing. Thanks to the fans, he claims, the emphasis is shifting from synth-based posing back to genuine guitar-based skill. "There were a lot of good bands," he says, adding that a sheer survival instinct was what kept Ratt and others like them going for so long on so little money. "The new wave thing created a lot of anger and frustration among rock and roll bands *and* their fans, so it just made bands like Motley Crue and Quiet Riot and us even stronger."

As Ratt have been aware all along, playing to large audiences is a trickier thing to pull off than getting up in front of your average Saturday night club crowd. Crosby, however, feels that it's never posed more than a few minor problems "because

we've *always* been out of control. We've *always* pretended it was the L.A. Forum."

As Ratt have reminded themselves over and over again, though, it's not all party time.

"That's the way the fans see it," Crosby muses. "But it's a *long* way to the top. You find your limit. You *can't* stay up for four days straight. We've been playing for a long time in the clubs, so we knew what was expected of us."

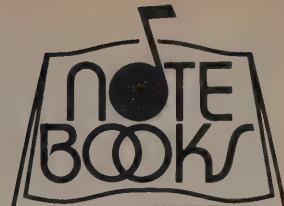
"I guess it's hard for a fan to identify with the stress you get from touring and playing a lot for such a long time, though," DeMartini says. "That was the case even when *we* were just fans. When you're out there in the audience, it all looks so easy."

"Yeah," Crosby agrees, stretching wearily. "It's definitely been a learning experience." □



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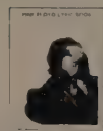


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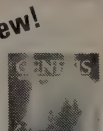


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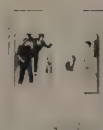
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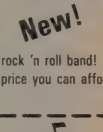
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<b>DIO</b> LAST IN LINE WD, JO ALSO B.A.P.H.B.B.S	<b>IRON MAIDEN</b> VAN HALEN 1984 TOUR Q.A	<b>RATT</b> RATT WD	<b>U2</b> U2 WD U2 WD U2 WD	<b>MOTLEY CRUE</b> MOTLEY CRUE Q.A, STD	<b>SCREAMING FOR MURDER</b> SCREAMING FOR MURDER Q.A, STD, STD, B.B.S, TAPL, TAPM, K.C.B.S, B.B., J.D. ALSO P.H., P.A., B.B.	<b>OSZY OSBOURNE</b> OSZY OSBOURNE WD	<b>SCORPIONS</b> SCORPIONS WD
<b>DIO</b> LAST IN LINE WD, JO ALSO B.A.P.H.B.B.S	<b>IRON MAIDEN</b> VAN HALEN 1984 TOUR Q.A	<b>RATT</b> RATT WD	<b>U2</b> U2 WD U2 WD U2 WD	<b>MOTLEY CRUE</b> MOTLEY CRUE Q.A, STD	<b>SCREAMING FOR MURDER</b> SCREAMING FOR MURDER Q.A, STD, STD, B.B.S, TAPL, TAPM, K.C.B.S, B.B., J.D. ALSO P.H., P.A., B.B.	<b>OSZY OSBOURNE</b> OSZY OSBOURNE WD	<b>SCORPIONS</b> SCORPIONS WD
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# Deep Purple

## strangers no more

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Deep Purple (left to right): Ian Gillan, Jon Lord, Ian Paice, Roger Glover, Ritchie Blackmore.

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### After Decade-Long Hiatus, Metal Legends Prove To Be Perfect Strangers.

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by Rob Andrews

Back in the early 1970s, Deep Purple was the most successful band in the world. Their albums such as *In Rock*, *Machine Head* and *Made In Japan* consistently went platinum, and their in-concert spectacles routinely packed arenas from Topeka to Tokyo. It seemed that nothing in the world could halt the Purple juggernaut. But there was something that could stop them — the bandmembers themselves. In 1973, only a year after the band had reached its commercial peak, Deep Purple was in disarray. Vocalist Ian Gillan and bassist Roger Glover had split over “artistic differences” and guitarist Ritchie Blackmore was soon to follow. While keyboardist Jon Lord and drummer Ian Paice were to continue the Purple tradition for a few more years, it was apparent that the band’s days were numbered. Now, however, after nearly a decade of inactivity, Deep Purple is together once more. The band’s reunion album, *Perfect Strangers*, shows them to be in classic form, and their world tour has returned them to the sellout status of years past. We recently had the chance to speak to Roger Glover about Deep Purple’s amazing return to the top of the hard rock realm.

**Hit Parader:** Many people are still wary of the reason behind Purple’s decision to reform. Obviously, you know you can make a great deal of money. How important was the financial factor in your decision?

**Roger Glover:** I don’t think there’s enough money in the world to get us to do this. There’s nothing more important to any of us than the musical legacy Deep Purple created. We would never do anything to hurt that

legacy. If we didn’t feel we had a great deal to offer artistically, we would have continued working on our own projects. You must remember, it wasn’t as if we were all sitting at home doing nothing. Ritchie and I were enjoying success with Rainbow. Ian Gillan had just finished touring with Black Sabbath, Jon was in Whitesnake and Ian Paice was a member of Gary Moore’s band. We had to sacrifice quite a bit to gamble on this

reformation.

**HP:** You really don’t consider reforming Deep Purple a gamble, do you?

**RG:** In a way it is. You’ve got to remember that it’s been a decade since this band performed together. Rock music is a very fickle medium. Fans change their tastes very quickly. A lot of our fans from the early ’70s have probably moved on to other groups and



maybe even other types of music. One never knows.

**HP:** But don't you think that Purple's name still means a great deal to hard rock fans who may have been too young to see the band during your first incarnation?

**RG:** That's what we're hoping. We know that there has been a growing interest in heavy metal over the last two or three years, and we want to show everyone how the masters of the form do it. That's not to put down any of the newer hard rock bands, but the truth of the matter is that Purple was a major influence on all of them, so why shouldn't we come back and show them how it's done?

**HP:** *Perfect Strangers* certainly does return Purple to the "classic" sound that made the band famous more than a decade ago. How difficult was it to record the album?

**RG:** Actually, things went quite easily. We got together in Vermont and rehearsed for a few weeks, and just got to know each other again. We'd get together and jam — we didn't even think of playing any of the old songs. As soon as we started playing, the magic that made Purple so great was apparent. There's a chemistry in this band that would be hard to find anywhere else. Then we started getting involved with the new songs, and things went incredibly well. We even surprised ourselves.

**HP:** You speak about the Purple chemistry, but isn't it true that one of the reasons the band initially broke apart was because of constant bickering and fighting?

**RG:** That is true, but thankfully we've all grown up a lot since then. When we were having those problems it was because we really didn't know how to handle the success we were having. Instead of working harder once we became successful, we started taking long vacations and forgetting about rehearsals. That led to a lot of friction between the bandmembers, and a split was inevitable. We all realized though, that those years were the best of our lives.

**HP:** How did the reunion actually come together? We had heard rumors about it for ages.

**RG:** We all stayed in touch over the years, and there had been discussions about getting together for years. But there was always a problem that prevented it. Either one of us was involved in a project that he couldn't break away from, or the timing wasn't right. This time, however, we knew nothing could stand in our way. We knew it was now or never.

**HP:** Many people are saying that this is a one-time deal, that after you finish your *Perfect Strangers* tour you'll all go your own way again.

**RG:** That's rubbish. We've all made a commitment to keeping Purple together. People forget that this version of the band was together for only four years the first time. It shows how great a band we were when you consider the impact we were able to make in a relatively short time. We'd like to last longer than that this time.

**HP:** On tour you've been evenly mixing the old material with the new. Don't you think

that most of the people are coming to hear the old songs?

**RG:** I'm sure they're anxious to hear things like *Smoke On The Water*, but we're not an "oldies" band. If we were doing this just to play the old songs and try to recreate 1973, we never would have regrouped. The music we're making today is just as viable and as exciting as the songs from a decade ago. I'm glad people do want to hear the old songs — they're some of my favorites as well. But they're reacting to the new songs just as loudly.

**HP:** Why do you think it is that none of the Purple members enjoyed as much success on his own as he did within the band's framework?

**RG:** It depends how you look at it. Ritchie and I certainly enjoyed our share of success with Rainbow. Admittedly, we never reached the level that Purple had achieved, but you can't say we weren't successful. Ian Gillan had an incredibly successful solo career in Europe. He never was able to enjoy much success in America, but that was probably more a record company problem than Ian's. In fact, all the band's members have had exciting and successful careers outside of Purple. If we hadn't gotten together none of us would have starved.

**HP:** What lies ahead for the band?

**RG:** We'll finish this tour then take a few months off to re-energize ourselves, then we'll go back into the studio. We're looking to produce an album a year, and then tour behind it. We want to make Deep Purple the biggest band in the world again, and right now there's nothing that can stand in our way. □



Paul Canby/Retna LTD.

**Ritchie Blackmore:** His brilliant six string theatrics have once again carried Purple to the top.



Janet Macoska

**Ian Gillan:** Still the greatest shrieker in rock and roll.



# IMPORT ALBUMS

Rating system: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

by Andy Secher

## Marseille, *Touch The Night*

Five years ago Marseille, along with such bands as Def Leppard and Iron Maiden, were at the forefront of the so-called new wave of British

heavy metal. Somewhere along the line however, after one mildly successful major label release, the band inexplicably faded into oblivion. Well, let it be known that Marseille are back, and they're sounding better than ever. On such tracks as *Crazy*, *Reach For The Night* and *After The Fall*, vocalist Sav Pearce, guitarist Marc Raitlon, drummer Keith Knowles and bassist Steve Dinwoodie show that while they may have lost their initial momentum, there's still time for them to take their rightful place in the rock world.

Rating: \*\*\*\*

rhinoceros in heat, Razor plays rock and roll with a volcanic intensity that compensates for the band's lack of musical imagination. Such song titles as *Fast And Loud* and *Hot Metal* tell all you need to know about this band's artistic philosophies; they keep it simple and keep it loud. But the results they achieve are not to be belittled — this is Metal with a capital "M."

Rating: \*\*\*

## HIT PARADER ROCK POLL

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## Gary Moore, *We Want Moore!*

It seems like Gary Moore releases a live album every other month. In fact, the British guitar great has had three different in concert compilations emerge over the last two years, each covering different material and being released in different parts of the world. His latest live vinyl venture, *We Want Moore!*, mixes tracks recorded during his last American, Japanese and British tours into a seamless package of pure rock and roll energy. While Gary's vocals on such tracks as *Murder In The Skies* and *End Of The World* leave something to be desired, his incomparable guitar stylings should warm the heart of any metal mad axe fanatic.

Rating: \*\*\*\*

## Razor, *Armed and Dangerous*

Attacking their material with the subtlety of a

## Vow Wow, *Beat of Metal Motion*

For many years a band called Bow Wow ruled the Japanese heavy metal scene. Recent personnel changes forced the band to change their name to Vow Wow, and while the moniker may be different, the band's distinctive brand of hard rock action remains intact. Vocalist Genki Hitomi, drummer Toshihiro Niimi, keyboardist Rei Atsumi, bassist Kenji Sano and guitarist Kyoji Yamamoto may now have been passed in terms of popularity by the likes of Earthshaker and Loudness, but their metallic credibility has never been stronger.

Rating: \*\*\*\*

We wish to thank the Record Exchange, Inc.; 1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. They may also be contacted by calling (415) 930-7878 (free catalog available.) □



Gary Moore: A seamless package of pure rock and roll energy.



# LEGENDS OF ROCK

Three Years After His  
Death, **Hit Parader**  
Remembers  
A Guitar Master.

by Don Mueller

## RANDY RHOADS

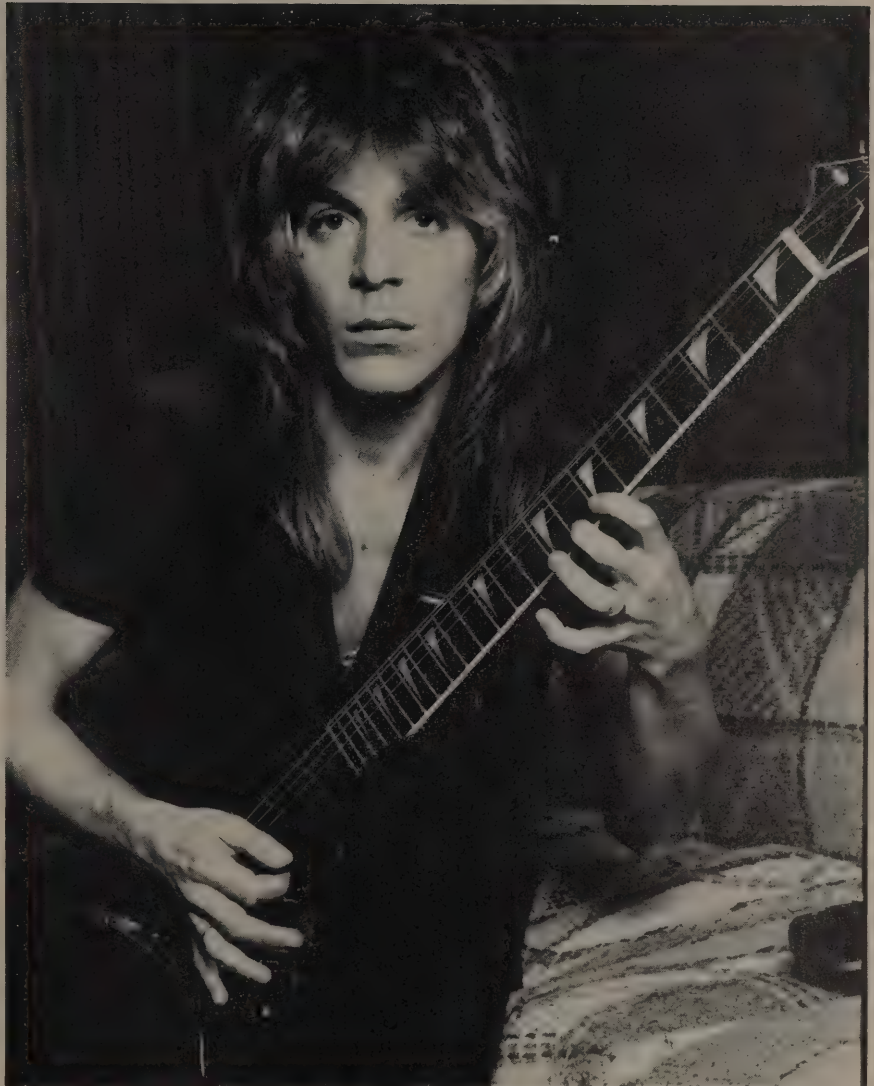
"From the moment I saw him, I knew he was a star," Ozzy Osbourne once said in regard to Randy Rhoads, the fiery guitarist who graced the Oz's first two solo albums with his riveting six string theatrics and songwriting flair. "Randy was the complete musician," Ozzy added. "He knew everything about rock and roll guitar, but he could play classical or jazz just as easily. There will never be another like him — he was a saint."

Few musicians in rock history have made a more immediate and lasting impact on the rock scene than Randy Rhoads. Born December 6, 1955 in Santa Monica, California, the youngest of three children, Randy had an instant affinity for music. As he recalled shortly before his death, "There were always instruments lying around the house when I was growing up. My mother ran a music school, so I was always encouraged to play, and I loved it. We weren't very wealthy. We didn't even have a radio or TV at home, so if I wanted to entertain myself, I had to pick up an instrument and play."

His constant playing soon led him to his mother's music school. Randy would teach classical as well as rock guitar during the day, then go out at night and play in a variety of local bands. One of the first musicians he met on the L.A. rock scene was Kevin DuBrow, then struggling to put together the first version of Quiet Riot. As DuBrow recalled, at first he didn't know what to make of Rhoads, but when he heard him play, his apprehensions quickly disappeared.

"When I first met Randy he was playing with a guy named Smokey," Kevin said. "One day I got a call from Randy and we decided to get together and see what happened. When I first met him I couldn't believe my eyes. He had hair down to his waist, and the nail on his right thumb must have been six inches long. But then he plugged his guitar into a little portable amp he had brought along and suddenly my living room was filled with the most amazing guitar sounds in the world. The guy was unbelievable. He played for about 10 minutes, then turned to me and said, 'Okay, let's hear you sing.' I just looked at him and smiled. I said, 'After what I just heard, I'm not opening my mouth.'"

The DuBrow/Rhoads partnership was to last three years, during which time Quiet Riot recorded two albums that were released only in Japan. While the albums were of uneven quality to say the least, Rhoads' stellar guitar skills shone like a beacon through the murky musical mix, convincing all who listened that he was a "star in the making." Unfortunately, little became of Randy's career with Quiet



Neil Zlozower

Randy Rhoads: A legend, a true star.

Riot, and after the band failed to garner an American record contract in 1980, he split from the group. Soon after, he was to emerge as the lead guitarist in Ozzy Osbourne's band.

"I was sitting in my hotel room totally exhausted," Ozzy remembered. "I had been listening to different guitarists all day long, and they all were trying to imitate Tony Iommi instead of playing their own way. At about 2 a.m. a friend of mine knocked on the door and introduced me to Randy. I don't think I even said hello. I just told him to start playing. When he did I couldn't believe it. I knew right away I had found what I was looking for."

Randy and Ozzy were to record two albums together, **Blizzard Of Ozz** and **Diary of a**

**Madman**, both of which featured many of Rhoads' tunes as well as his unique axe stylings. By the time the second LP was released, he was beginning to receive press attention as "the brightest young guitarist since Edward Van Halen." Then suddenly, just when the world seemed to be his plum, ripe for the picking, it all came to a sudden and tragic end. On March 20, 1982 in Leesburg, Florida, a small plane carrying Rhoads crashed into a house and burst into flames. At the age of 26 Randy Rhoads was dead.

"I don't think his talent will ever be fully appreciated," Osbourne stated. "He was unique as a musician and as a person. So many of us will miss him." □

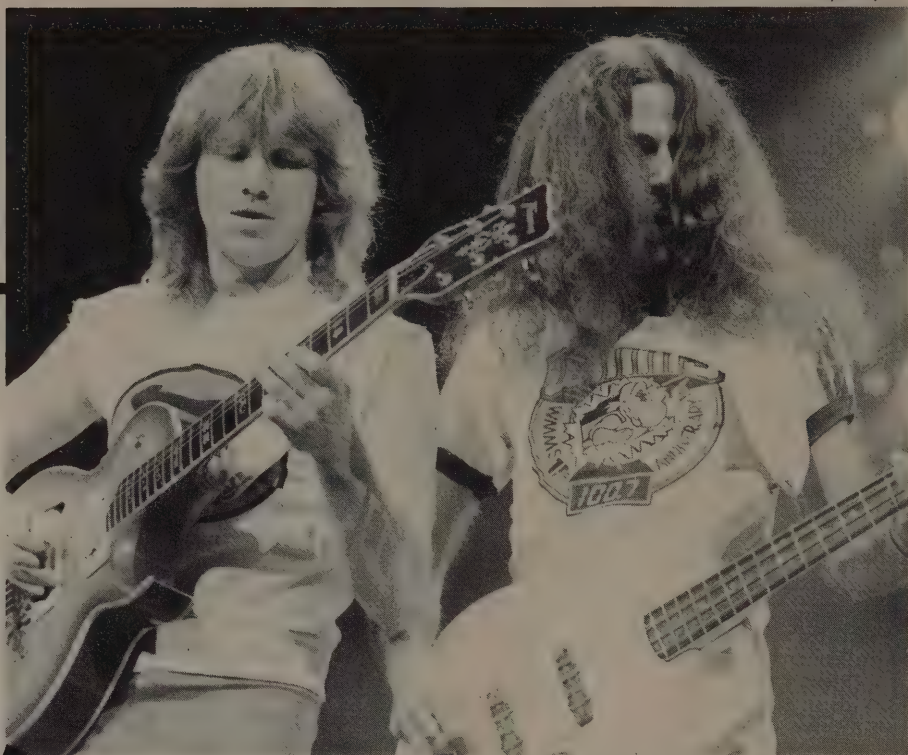


# Triumph

Anastasia Pantsios/Kaleidoscope

Canadian Rockers  
Overcome Problems  
To Reach The Top.

turn  
on  
the  
thunder



Rik Emmett (left) and Mike Levine: "What's wrong with being nice guys?"

by Andy Secher

Baseball's Leo Durocher once uttered the famous words, "Nice guys finish last." Despite a series of legal difficulties and record company hassles that have impeded their career progress, Rik Emmett, Mike Levine and Gil Moore — the three "nice guys" who comprise Triumph — have somehow managed to stay at the very apex of the rock world. With their latest album, *Thunder Seven*, exhibiting the band's ever-expanding songwriting and performing skills, it seems that this Toronto based trio is out to single-handedly prove the fallacy of Leo the Lip's statement.

"What's wrong with being nice guys?" asked the band's smiling drummer Moore. "We're just a bunch of average people who happen to play music for a living. Is that supposed to make us better than anyone else? We're not the type of band that puts on tons of makeup and mounds of glitter before we go on stage. With us it's a lot more basic — we usually just take off the T-shirt we wore to the arena, and put on another T-shirt for the stage. We're aware of our image, but our top priority is putting on a great show, and the only way you can do that is if you're comfortable."

While Triumph may never rival the likes of Twisted Sister or Kiss in terms

of costumed dynamics, the band's stage show is second to none in terms of sheer pyrotechnic excess and eye-blinding wattage. For their current world tour, the boys have pulled out all the stops, traveling across the globe with enough lights to illuminate Broadway for a month and enough explosives to overturn a number of small South American governments.

"The stage show is obviously very important to us," guitarist Emmett explained. "We've always figured that if you're going to play the songs note for note off the albums, there's really no reason for the fans to come to the arena. They might as well stay home where they're comfortable and listen

to the albums. To get them to the shows you need to present something spectacular, and every year we come up with something that's more incredible than the year before. Just when everyone thinks they've seen us do everything when it comes to live presentation, we manage to come up with something new."

"There's a lot of competition out there," bassist/producer Levine added. "We'll occasionally wander into someone else's show just to see what the competition's up to. Some of the tours that were on the road during the last year were absolutely mind boggling. Van Halen comes to mind right away. We know we've got to stay ahead of the competition. Our reputation has been built around our live show, and we take a lot of pride in trying to keep one step in front of everyone else."

Not only has Triumph managed to stay ahead of the competition in terms of their live presentation, but on *Thunder Seven* the band has made a quantum leap ahead in their recording talents. Perhaps the album's most noticeable difference is that most of the tunes, such as *Rock Out*, *Roll On* and *Stranger In A Strange Land*, bear



the songwriting credit of both Emmett and Moore. In the past, the group's songwriting duo always composed material on their own, giving the band's music a schizophrenic quality that annoyed listeners and confounded radio programmers. Now, the collaborative skills of Rik and Gil have given Triumph a strength they never possessed before.

"There used to be a marked difference in our approaches," Rik explained. "I'd be writing the more melodic songs, and Gil would be doing the more rhythm-heavy rockers. It sometimes seemed like Triumph was two different bands. We realized that if we pooled our strengths, we could help one another. Gil could give my songs more power, and I could give his more of a melodic feel. It worked like a charm on this album, and it's something I'm sure we'll continue in the years ahead."

In light of the band's recent success, the plethora of problems Triumph had to overcome in the past year have become easier to overlook. Not only did the band have to shelve a proposed live album and go to court to get out of their record contract, they also had to make a last-minute change in their album's title. Originally to be called **Turn Of The Wheel**, the group changed the LP's name to **Thunder Seven** only weeks before the record's release.

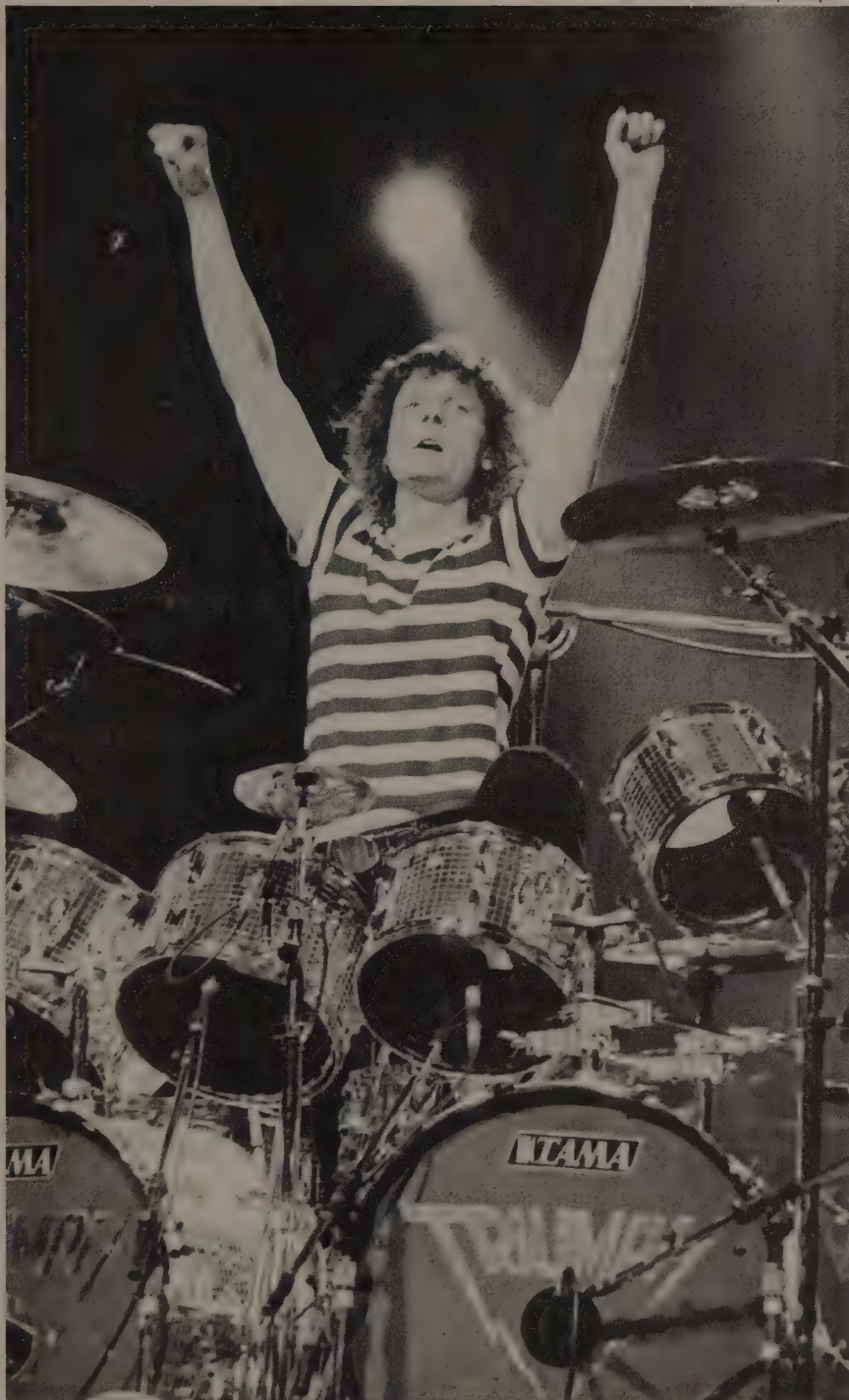
"We had to do that because REO Speedwagon was going to beat us out on the shelves, and they called their album **Wheels Are Turnin'**," Emmett revealed. "After their record, it would have been ridiculous for us to come out with something called **Turn Of The Wheel**. We decided to call it **Thunder Seven** for two reasons. The simple reason is that this is our seventh album. The more complex reason is because it's a term from James Joyce's novel, *Finnegan's Wake*. Joyce divided the world into 10 thunders. The first six were 'industrial,' and the seventh had to do with 'tribal man.' We liked that concept, so we decided to use it as the album title."

"This record has an underlying theme running through it," he added. "Many of the songs have to do with time and the fact that time often moves in circular patterns like a wheel — hence the original title — but this isn't a concept album by any stretch of the imagination. Each song stands on its own merit. This is a vital album for us. In many ways it's like a new beginning. We're trying new songwriting combinations, and we have a new record label. We want to make all the hassles we've gone through pay off with positive results."

With the band shifting label allegiances from RCA (their record company for six years) to MCA, Triumph feel that their days of struggle are in the past. They are confident that with increased company support they are

*"We've spent our time doing the dirty work, now we want to reach the big leagues."*

Anastasia Pantisios/Kaleidoscope



Gil Moore: "We're ready for massive success."

destined to become one of the most successful hard rock bands in the world.

"We're ready for massive success," Moore said with a broad smile. "We've spent our time doing the dirty work,

now we want to reach the big leagues. I'm tired of people asking me why our albums don't go platinum all the time. I want to be able to turn to those people and say, 'Okay, we're platinum — what do you want from us now?'" □



# out to lunch

by Jodi Summers Dorland

This month we begin a new column designed to give you further insight into your favorite rock and roll stars. Each issue we'll take one of rock's top performers out to lunch to discover if food does indeed make the man. This month's lunch muncher is former Styx guitarist Tommy Shaw.

"You know what's worse than a cold Big Mac?" asks Styx member Tommy Shaw as he finally gets a break from conversation to bite into that masterful construction of bread and meat sitting in front of him. "Not much. Maybe a warm beer."

With that comment Tommy initiated *Hit Parader's* newest idea for giving you inside information on your favorite rockers, *Out To Lunch*. Tommy Shaw, the "cute as a button" blond guitarist was in New York recently discussing his departure from Styx — the band he joined in 1975, and with whom he roared the platinum coattails to stardom. Between bites of his luscious lunch — a burger, fries and a Coke — Tommy spilled the beans about Styx, his eating habits and his minor obsessions.

"When I left Styx, I missed it for about 15 minutes," Tommy reveals. "In retrospect, when I was with the band, I thought about running away and never coming back. I found myself all of a sudden having to sneak around to do what I wanted to do — record the songs I was writing. And it hurt."

"I first realized I had to get out about three years ago, when I was at a club in London. I was having a great time, people I respected in the business were around. I was right at home, but I realized that even though Styx was a big, famous band, there was no way that my music was going to get played in that club. And in my heart I knew I fit right in with these people — but for some reason the music I was recording didn't."

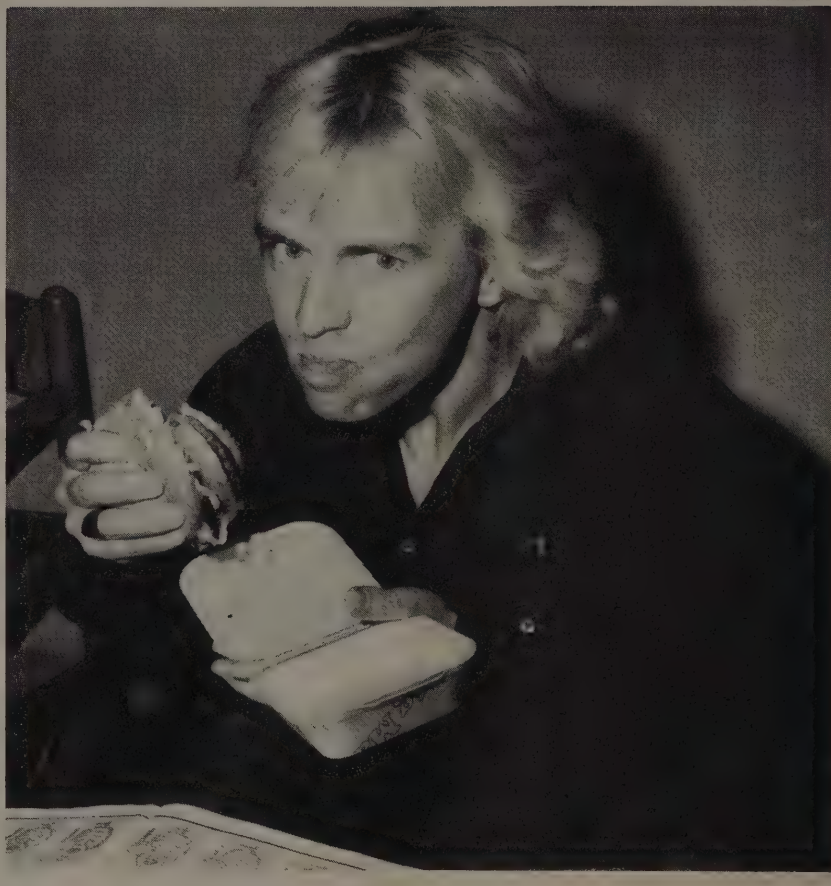
That realization led to the recent release of his first solo album, *Girls With Guns* — a collection of 10 straight-ahead rock and roll cuts. Mind you, Shaw's hard pop isn't about to make Ozzy Osbourne tremble in his boots, but it isn't exactly the techno-pop flash that Styx produced either. Tommy explains that the album was fun to make, and that's how it sounds; *Girls With Guns* is unquestionably a "fun" album, one that is perfect for playing in your car as you cruise down the highway of life.

"The thing I accomplished with this album was that I finally got peer respect," reveals Tommy as he slides a shoestring french fry down his gullet. "I developed the album in my car, listening to it on the tape player. So as a result, I've had people comment that it is a great car tape. What this record actually is is a disc made from a cassette."

"Unfortunately, I can't listen to it in my car," Tommy continues between french fries, "I keep

## Tommy Shaw

Jodi Summers Dorland



Tommy Shaw: "Big Macs are too big to eat right before you go on stage."

getting tickets so I'm staying off the highway between Chicago and my farm in Michigan. The cops keep getting me from behind, and it's always the same guy. The last time I got pulled over I told him, 'I've got to pee real bad and that's why I was going fast.' I really did have to pee and I could see the truck stop down the road. I was hoping maybe the truth would get me off, because I'm a terrible liar. But before the guy even looked at my license he said, 'Aren't you Tommy Shaw? Do you realize you were doing 92?' I told him, 'My car only registers 80,' I had given this guy an album last time he stopped me so he said, 'I'll give you a ticket for 72.' Now I can't get a ticket for another year. I just can't follow the speed limit. I guess I should go on tour with Sammy Hagar."

As shown by his road exploits, Tommy is one guy filled with nervous energy. After throwing the half-eaten Big Mac back into its nifty yellow Styrofoam home with a thud, he moved on to his Coke. Jerking the straw up and down through its little hole in the fast food cover, in a very perverse way Tommy gets the container to make a hee-

haw sort of noise.

"I remember in Florida when I was a little kid seeing the sign that said 'over 1 million sold.' I wanted to be 1 million and one. After a while, *McDonald's* hamburgers get to be like rock and roll. After you've worked your way through Denny's and up to penthouse restaurants, you know you can always go back to your basic Big Mac."

"I just hosted a rock show from Tokyo, Japan, and I was walking down the street in the ginza (Tokyo's major shopping area) and I was saying, 'You know, one of the nice things about traveling in a rock and roll band is that you get to sample all sorts of fine cuisine all over the world.' And as I was saying this, I spotted a *McDonald's*. So, of course, I went in, got a Big Mac, an order of fries and a Coke."

"But remember, Big Macs are too big to eat right before you go on stage," he says as advice to young rock hopefuls. "You shouldn't eat anything before you go on, otherwise you can puke your guts out on stage, and most fans don't like that." □



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video... video...

lights, camera,  
action!

# BILLY SQUIER

by Don Mueller

"Videos are like commercials to me," Billy Squier explained as he brushed a wisp of hair from his dark eyes. "They're designed to promote and sell an artist. Some people may look at that as a bit crass and commercial, but it's an economic fact of life in rock and roll these days. When I sit down and start thinking about a video, my first goal is present something that will help sell the song. Of course, I want it to be entertaining and fun, but I don't want it to be too conceptual. I want people to see it and remember me and the song we're playing."

In the wild and wacky world of rock and roll video, Billy Squier has emerged as one of the form's most outspoken supporters. That's understandable when one considers that good-looking Billy admits to "being thrilled" about seeing his face plastered on TV screens across the country. "The camera loves me," he said with a smile. "At least that's what people have told me. I come across very well when the camera is rolling, so why shouldn't I like video? It's tailor-made for an artist like me."

With the success of his latest album, *Signs Of Life* — spurred by his video for the LP's first single, *Rock Me Tonight* — it's no wonder Squier is so fond of the video form. The singer admits, however, that creating videos that reflect the proper image to the rock masses has been anything but easy.



# video...

"Videos have always presented a problem for me," he revealed. "I had always done live clips up until the release of *Emotions In Motion*. Those were easy to do, but the technology of video is advancing so quickly that simple live videos are being left in the dust. That's why I decided to put aside a couple of weeks after I recorded *Emotions* to work on a couple of clips. But unfortunately, I was very unhappy with the way the album sounded, so I had to go in and remix the whole thing. That took all the time I wanted to spend on the videos, and since I was committed to go on the road with Queen, I had to release a clip I wasn't really satisfied with.

"The same thing happened this time," he added. "I put aside a couple of weeks to do the video for *Rock Me Tonight*, and planned to work with Bob Giraldi, who's best known for working with Michael Jackson. I thought working with Bob would give me my big chance to make a great video, but things just didn't work out. I discovered that a lot of video directors have little understanding of the artist they're working with. They know everything about making videos — but they want you to perform in *their* video, while my idea was to have someone like Bob help me make my video."

Billy was quick to add that some of the ideas proposed by Giraldi for the video were not only wrong for Squier's hard-rocking image, but a few of them were downright embarrassing. "Would you want to see me flying over houses dressed as Peter Pan?" he asked with an inquisitive smile. "That was what Bob wanted to do with me. He thought it would be 'cute.' I sat down with him and calmly said, 'Bob, this is rock and roll, not Walt Disney.' He didn't seem to understand what I was trying to say. I felt like I was banging my head against the wall. There I was with my video time dwindling down to a few days, and I had accomplished nothing."

After his disappointing experience with Giraldi, Squier knew there was only one way to satisfy himself — plan and film the video on his own. With limited time before beginning his American tour, Billy sequestered himself away and carefully drew up his own storyboard for *Rock Me Tonight*. While he admits that the video is far from what he

had hoped to accomplish, he's very proud of the finished product.

"I don't think the video is on the same level as the album," he explained. "I'm still a lot more accomplished at creating music than I am at video, but I'm learning quickly. The concept of the clip was very good, and the execution was good, but if I had more time I would have embellished the clip a lot more. I like the idea of featuring the band and myself in rock related scenes. I don't see any reason to have us jumping off mountains or crashing cars. No matter how conceptual we may become on later clips, I'd always like to have some shots of the band playing rock and roll. After all, that's what this is all

about."

Despite the difficulties he's encountered in completing his recent videos, Squier quickly admitted that he's grown to love the medium almost as much as the music itself. Aside from its obvious promotional advantages, filming video clips has provided Squier with the opportunity to polish his acting skills — something he'd like to try on a higher level in the years ahead.

"I'd definitely like to try my hand at making movies," he stated. "I'm not talking about a rock-related film; I'm talking about a traditional Hollywood silver screen epic. There's not much difference between standing on stage entertaining people by playing music or standing in front of a camera making a movie. I may be wrong, it may be a lot more difficult to make a movie, but I want to try it anyway."

Billy insists, however, that Hollywood will have to wait until his rock and roll career has run its

course. Unlike some performers who limit their touring time in order to balance more than one career, Squier's fondness for spending upwards of eight months a year on the tour trail stands as an obvious roadblock to any immediate work outside of the rock realm.

"I really don't have time for anything else at this point in my life," he said. "I worked for so long to get to where I am today, I'd be foolish to throw it away just to take a chance at making movies. Anyway, I love playing rock and roll more than anything. It's the single most important thing in my life. When I'm spending more than half the year on the road, then spending most of the remaining time writing new material and recording, I'd be foolish to even think about exploring any new career directions. Maybe I'll think about it more seriously in a couple of years. But right now that will have to wait. I just want to get on stage and keep on rocking." □

Ross Marino





video... video... video...

# ON THE SET WITH... *Twisted Sister*

New York Metal Merchants Turn  
*Animal House* Into Video Success.

by Andy Secher

Dee Snider is cool, calm and collected when he's away from center stage. But if you want to rile Twisted Sister's blond vocalist, just tell him that his band is nothing more than an image-conscious heavy metal group. Sure, Dee won't deny that image has played an important role in Sister's recent rise to fame — especially through their inventive use of video — but he adamantly insists that underneath the mounds of hair, outrageous costumes and wild makeup lurks the heart of a great rock and roll band. We recently caught up with Dee during a stop in Twisted Sister's current national tour and had an in-depth conversation about the role image, and video, has played in making these bad boys from the suburbs of New York a true rock and roll phenomenon.



The boys in the band are joined by "Flounder" and "Niedermeyer" from their videos.

Mark Weiss



video... video... video...



Dee Snider

Eddie Malluk



# .. video... video...

**Hit Parader:** Why has Twisted Sister always relied on such a bizarre appearance?

**Dee Snider:** When you're a band that's struggling for recognition, you'll do just about anything to get noticed. All I've ever wanted to be was a rock and roll star, it's the only thing I've ever dreamed about. A lot of guys dream about making a million dollars, becoming president or going to bed with their favorite actress. For me it was always rock and roll. I decided very early on, by 1976, that maybe I didn't have the best voice in the world, and maybe I couldn't write the best songs, but I was going to make it anyway. That's why when I joined Twisted Sister, I wanted to take everything totally over the top.

**HP:** What originally motivated Twisted Sister to wear makeup and absurd clothing on stage?

**DS:** We were always into people like Alice Cooper and the British glitter bands — the groups that added a lot of theatrics to their music. We decided to take what Alice was doing and move it one step further to the left. We used to walk into the fat ladies' shop and pull our stage costumes off the rack. Believe me, when you live in a tough part of Long Island, you've got to have guts to walk to a gig in a dress and makeup.

**HP:** Why did you tone your image down? The band we see in your videos is outrageous, but not as off-the-wall as Twisted Sister used to be.

**DS:** That's true. I'm not wearing dresses anymore. We haven't sold out by any stretch of the imagination, but our image has become a little more conservative. A few years ago we realized that if we ever wanted to get a major label deal, we'd have to tone it down a little bit.

**HP:** How seriously does Twisted Sister take their image? Bands like Motley Crue look and act the same whether they're off stage or on. Is that true for you as well?

**DS:** No. We don't take the image that seriously. What we do take seriously is the music. If someone wants to say I look like a fag on stage, that's okay — the whole purpose of dressing the way we do is to get a reaction — but if they criticize the music, I'll kick their butt. Our stage look is something we save just for the shows. I'm not going to run around with makeup on my face if I don't have any reason to.

**HP:** Let's talk about your videos. Both *We're Not Gonna Take It* and *I Wanna Rock*, have a unified story line. Who came up with the idea of casting the character of Niedermeyer in your clips?

**DS:** That idea was mine. I'm a freak for the movie *Animal House*, and my favorite character from the movie was Niedermeyer. Ever since I saw that movie, I take on his personality when I'm in the studio with the band — I become the guy who shouts out,

"Give me 20, mister!" I love Niedermeyer, so when we started planning the video for *We're Not Gonna Take It*, the record company asked me if there was anyone I wanted to have in this clip. The only person I could think of was Niedermeyer.. They said, "Sure, we'll get him." When they did that, I knew that Twisted Sister had arrived.

**HP:** Niedermeyer really got his lumps in the videos. How did he react to that?

**DS:** The actor who plays Niedermeyer is named Mark Metcalf, and he's just a great guy. There's one scene where I have to pull him down a flight of stairs by the hair. He took it like a real trooper; he's a pleasure to work with, and since he's my hero, I was thrilled to have him on the set with us. He's a real pro.

**HP:** You continued the *Animal House* theme of *We're Not Gonna Take It* on *I Wanna Rock*. In fact, didn't you bring in another character from the movie on that clip?

**DS:** Yes, we had the guy who played Flounder come in and spray Niedermeyer in the face at the end of the video. We figured

that was the final indecency. In *Animal House* Niedermeyer gave Flounder such a tough time about his pledge pin. He put him through hell, so in a way *I Wanna Rock* is Flounder's revenge.

**HP:** Why do you think the videos were so effective in conveying Twisted Sister's music?

**DS:** There were a couple of reasons. The first one is that the songs were real heavy metal anthems. They were great tunes. If they weren't, the videos wouldn't have made any difference, no matter how good they may be. The second reason is because kids like to hate somebody — that's one of the appeals of heavy metal — and Niedermeyer was the most hated man of the last six months. You could look at him and hate him, and then when he opened his mouth, you hated him even more.

**HP:** It seems that Twisted Sister enjoys playing up the parents vs. kids approach.

**DS:** It's something I can relate to, so I imagine that's true. The type of music we play and the way we look is every parent's nightmare, so I guess in some ways we are standing up for the kids against their parents. That comes across in the video, and it's in the songs as well. But that's the basic attitude of rock and roll; you like it because your parents hate it. Let's face it, if your mother liked Judas Priest, you'd probably listen to John Denver just to annoy her. □



George DeSota

Jay Jay French: He once was in a band with Kiss' Gene Simmons and Paul Stanley.



# INSTRUMENTALLY SPEAKING

by Michael Shore

It seems like a long, long time ago that Ibanez was one of the many enterprising companies making good, if not great, guitars at more than average value for the money. Yet the company couldn't get a break in the eyes of the guitar buying public because they had the wrong name. In those days, the right name was Gibson or Fender. Of course, times have changed, and Ibanez guitars are now used by a wide range of recording professionals as well as by tighter budgeted and unsigned pickers.

The reasons for Ibanez's popularity are apparent all over again with their introduction of a batch of new electric guitars. All of these new axes illustrate Ibanez's commitment to quality and to giving the modern rock guitarists what they not only want, but need: durability, flashy looks, smoking hot sounds. More particularly, all of

these new Ibanez guitars have bodies made entirely or mainly of basswood and/or birch, which are among the most resonant of woods. This enhances not only the guitar's durability and playability but also the instrument's sustain. The sustain and clarity as well as playability of these beauties is further enhanced by the super-duper baseplate that anchors the new Pro Rock'r fine tuning tremolo bridge (with, of course, locking nut clamp), standard on all the new models.

- First off, Ibanez has expanded its very popular Roadstar line with several new additions, all under the Roadstar II Deluxe banner. Top of the line are: the RS1300 — with an arched birdseye top on its Strat-shaped basswood body, single piece maple neck with flat radius rosewood fingerboard and two Super 58 humbucking pickups;

and the RS530 —which differs only in its body's flame-maple top, its distinctive IBZ humbuckers, which are coil tapped to play in either single coil or humbucking mode — and black chrome hardware. Take away the flame-maple top and black chrome hardware, and you have the slightly cheaper RS520.

The Roadstar II Deluxe series also features more Strat-styled instruments. These have contoured basswood and birch bodies and three pickup configurations as well as the Pro Rock'r tremolo and single piece maple neck with flat radius rosewood fingerboard standard. The RS430 has three new V7 single coil pickups, with bar polepieces for a meaty, nasty, scorching sound. The RS440 has two Super 7 single coil pickups in the neck and middle positions, and a new V5 humbucking lead pickup with bar polepieces and coil tap for



**the Ibanez RS520**



**the RS530**



**the RS1300**



dual-sound operation and extreme tonal versatility. Both guitars feature 5-way blade selector pickup switching.

Then there's the new Ibanez "X" series, comprising the DT250 and DT350 guitars. Again, there is the single piece maple neck with flat radius rosewood fingerboard, the basswood and birch body for super

sustain and resonance, and the Pro Rock'r locking, fine-tunable tremolo bridge. The "X" relates mainly to their Explorer-style, futuristic body shape. Both models feature the hot new V5 humbucking pickups with blade-polepiece design. The DT250 is slightly higher priced because it has black chromed hardware and a beautiful body design with the

edges specially sculpted and contoured for a super-sleek look that reflects stagelight in a very special way.

What makes all of this especially great news for guitar players are the price tags: between \$280 and \$600. In other words, for this kind of quality and molten hot sound, a real steal. □



**the Ibanez RS430**



**the DT250**



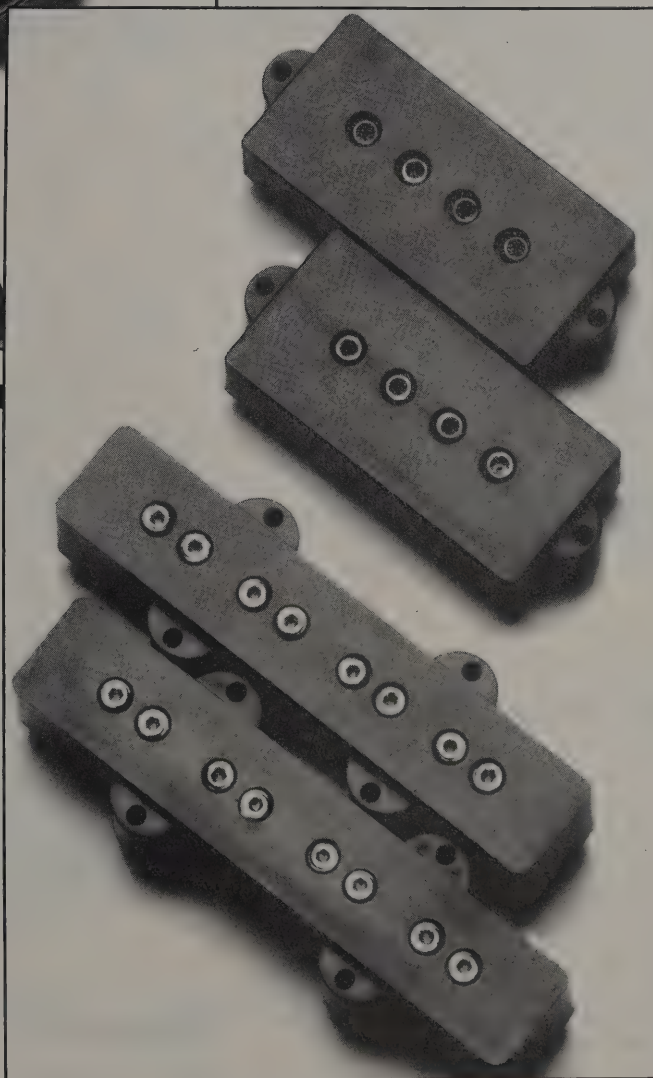
**the DT350**





### DIMARZIO GUITAR STRAPS AND BASS PICKUPS

Two new products — three, actually — from DiMarzio, original maker of custom replacement pickups. Their latest pickups are for bass guitars and have active electronic EQ for dramatic tone control. Both models come with a switch that shuts off the low impedance active circuit for more conventional high-impedance output, and are powered by mini lithium batteries with a minimum lifespan of three years. The DP141 Model "P" is a Precision bass pickup with the characteristic tight, punchy low end and warm midrange. The DP142 "J" has the Fender Jazz bass sound — clearer and brighter than the "P" with a sharper high end. With both models, the low impedance active circuitry, when switched on, gives you a "second sound" with an extended tonal range and greater versatility. The "P" lists for \$95, the "J" for \$150. DiMarzio has also introduced a new locking guitar strap system, giving you a high quality strap (made of nylon webbing, just like car seatbelts, in six colors, with stitching and fasteners strong enough to meet military standards!) and ClipLock, which fastens permanently between guitar and strap, all for one economical price. For more info, write DiMarzio at P.O. Box 387, West New Brighton Station, Staten Island, NY 10310.





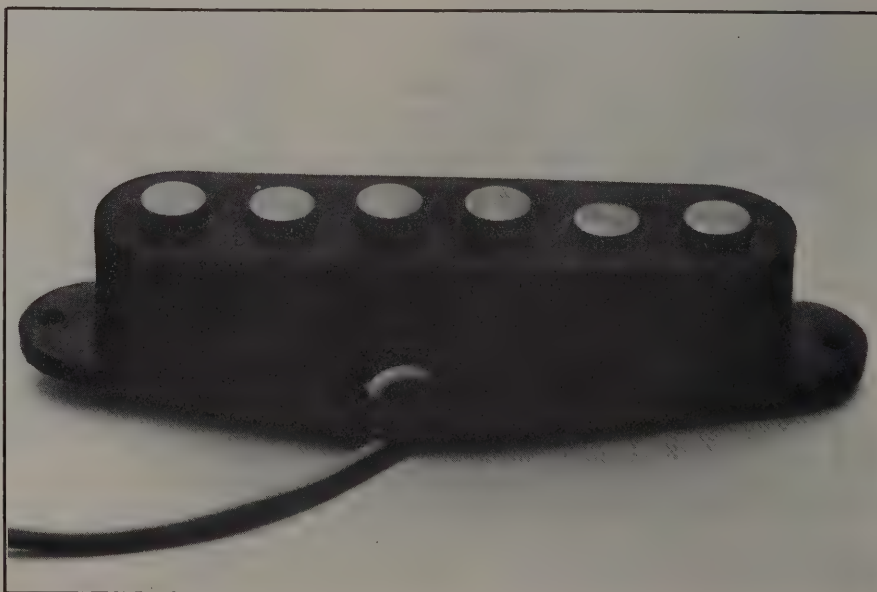


#### SEYMOUR DUNCAN CONVERTIBLE AMP HEAD

Seymour Duncan's Convertible amp — recently covered in *Instrumentally Speaking* — has caused quite a splash in the musician's community. Now, in response to popular demand to be able to use the super-versatile Convertible head with different speaker cabinet setups, Duncan has issued the 100-watt Convertible head, which uses all tubes (EL-34 type) for that distinctively warm sound, and still has the remarkable preamp section made up of five interchangeable modules — each of which gives you a different kind of amplifier sound and attack. By inserting the proper modules, you can duplicate or modify the sound of any kind of classic or modern amp, and even sound like two different amps because of the head's two channels. Other features include; bass, midrange and treble tone controls on both channels; reverb on both channels; variable power switch to reduce total output from 100 watts to 5 watts, so you can practice at low volume with big amp tone and variable damping to adjust the amp's control over the speaker. Price not announced. For more info write Seymour Duncan, 203 Chapala St., Santa Barbara, CA 93101.

#### SEYMOUR DUNCAN PICKUPS

Seymour Duncan is still at it. Now they've taken their popular "Quarter Pounder" Strat replacement pickup and improved it with classic style staggered polepieces. With its 1/4-inch diameter polepieces, this pickup has twice the power of usual single coil pickups for a brutally strong sound so hot it burns. Now, with the polepieces staggered (before they were always flat on these models), the Quarter Pound Strat comes that much closer to sounding like a classic Strat — only with an unbelievably boosted output. It's available in three differently wired versions — standard, tapped, and reverse-wind/reverse-polarity, with black, white or maroon cover. Prices start at \$52 and increase for various wiring options. For more info write Seymour Duncan at 203 Chapala St., Santa Barbara, CA 93101.





# HIT PARADER

Twisted Sister's Dee Snider shows that Hit Parader is the true breakfast of champions. "It's the only way to start the day," says Dee. "After my daily dose of Hit Parader I'm ready to slap on my make-up and take on the world!"

Photo by: Mark Weiss

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Blackie Lawless

# W.A.S.P. ON THE Attack

Ross Mallin

In the control room, there were the inevitable guffaws and chortles as engineers viewed the duo through their monitors. "Hey, geuda loada these guys!"

The control room smirks quickly turned to admiring nods of agreement when the tape started rolling and Blackie expounded on the intricacies of the music business. When taping was finished an hour later, I was ushered into a room to speak with the two. What the heck, there were plenty of witnesses around, just in case any untoward violence occurred to my...uh...person. How, I asked them (a bit queasily) did they fare in the European countries? Blackie was quick to boast, "We were on the front pages of the newspapers in England every day for two weeks, except for when Princess Diana gave birth!" And would Americans get a chance to see the explicit and expansive stage show, designed by the set creator for **Indiana Jones And The Temple Of Doom**? "Well," he explained, blue eyes glaring down at me, "we can't use 'the Rack' or the naked woman in America, but we filmed one of the English shows and it should be available on video in February."

Voicing my thoughts out loud, I asked one of the giants how the hell he got three other crazies to join him in this crusade of mayhem. Chris, all legs and blonde hair, responded, "Blackie saw my picture in the *Beaver Hunt* section of *Hustler* magazine." (*Beaver Hunt* is a section where readers send in their own nude shots). "That was in 1978. We got together and formed a band called Sister. We used to open for Quiet Riot when Randy Rhoads was still in the band. Blackie's even got some posters from them at home." I looked at



**"I was looking for the closest thing to penitentiary inmates and I think I found them."**

Blackie. He was still glaring at me. Ulp...er...and then what? "I was looking for the closest thing to penitentiary inmates and I think I found them," joked Blackie. "You take four very colorful people and put them together and you get nitroglycerine wrapped up in a package that says 'rock and roll' on it." And the stage outfits (buzzsaw blade codpieces, open-back leather trousers, etc.)? "I tell you something," asserted the dark haired bassist, "W.A.S.P. used to have an 80 percent male audience. Then we started wearing the pants with the holes in the back and the front and the audience doubled because of all the females that started attending. Other bands went to boutiques for their stage gear. We went to junkyards and hardware stores for ours."

The lights were being systematically shut off in the studio and workmen were tearing down the set in preparation for the next show. By now, my terror had thawed to a mild fear and I felt brave enough to venture forth with a few more queries. "Blackie," I inquired, "has there been any violent reaction to your shows — any women's groups, or such?" The mammoth rocker laughed, "All the time! Only the violence we see is usually from our audience. Sometimes they get carried away. One night, I was singing *Animal...* and Chris' guitar part came, but I didn't hear anything. So, I looked over to his side of the stage and there was Chris lying flat on his back, with our roadies bending over him trying to revive him. Evidently, some of the kids brought their own meat to throw at us, and he must have gotten hit with a side of beef or something, because he was out cold, seeing stars. I thought he was shot!" Evidently, Chris wasn't the only member of W.A.S.P. to sustain bodily harm. Blackie was hit by a bottle in the face at a show in Stockholm, Sweden and Randy was clubbed in the ribs with a bottle at another show.

And how does Blackie envision American audiences embracing W.A.S.P.? I asked him as we are escorted out to the street. "At the end of the day, it's the music that stands up. On the average, 10 bands came out of L.A. this year. But, only 2 or 3 will survive because of their songs and nothing else." Is that W.A.S.P.'s motto — survival of the fittest? "Yeah," answered Mr. Lawless. "Rock and roll was meant to be sweaty and smelly...and that's W.A.S.P.!" So, there you have it, readers. W.A.S.P.: A Requiem for madness served up as volatile escapist fare. A rock and roll circus of solid metal supported with soaring harmonies. There are certain incongruities here, but it's worth checking out when they come to your town. What the hell ... I walked out of it alive! □

## Lawless Brigade Sets Out On Path Of Metal Destruction.

by **Adrianne Stone**

"We're taping an interview with Blackie Lawless and Chris Holmes of W.A.S.P. for *Hit Parader's Heavy Metal Heroes* TV show," my editor informed me. "I want you to be there," he ordered, "and tell our readers what kind of guys these two are." I reminded myself shakily that W.A.S.P. did unheard of things to women on stage (naked, bound women!) and were known for other nefarious acts which would cause most sane people to shudder with fear and repulsion. Among others, they were rumored to have invented more uses for live rats than a hungry boa constrictor. Not to mention something they were reputed to do with raw meat on stage. Thus, it was with a little more than mild trepidation that I undertook my assignment.

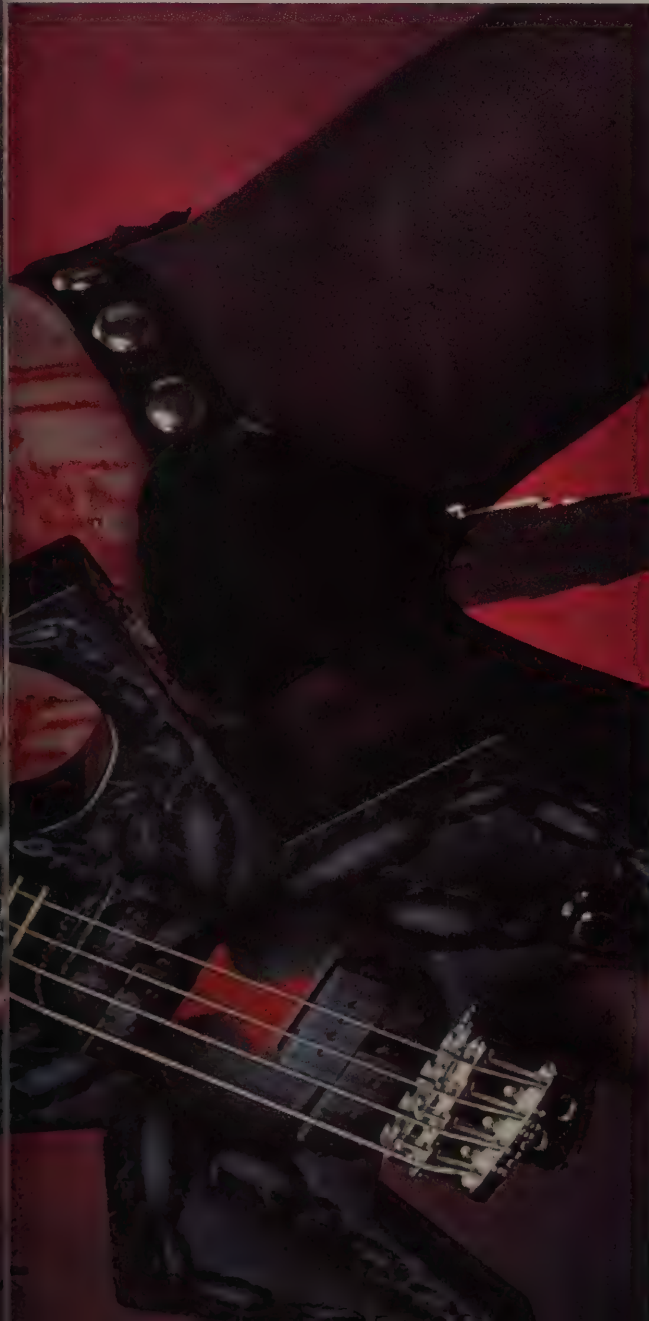
Nevertheless, I found myself debarking a crowded crosstown Manhattan bus and walking (a bit wobbly-kneed, I'll admit!) toward National Video Center, where the taping was to be held. I tried to ignore the nagging thought that my gender alone was enough to place me in perilous danger if perchance I found myself alone with these guys.

I caught up with the two W.A.S.P.ers in the makeup room where

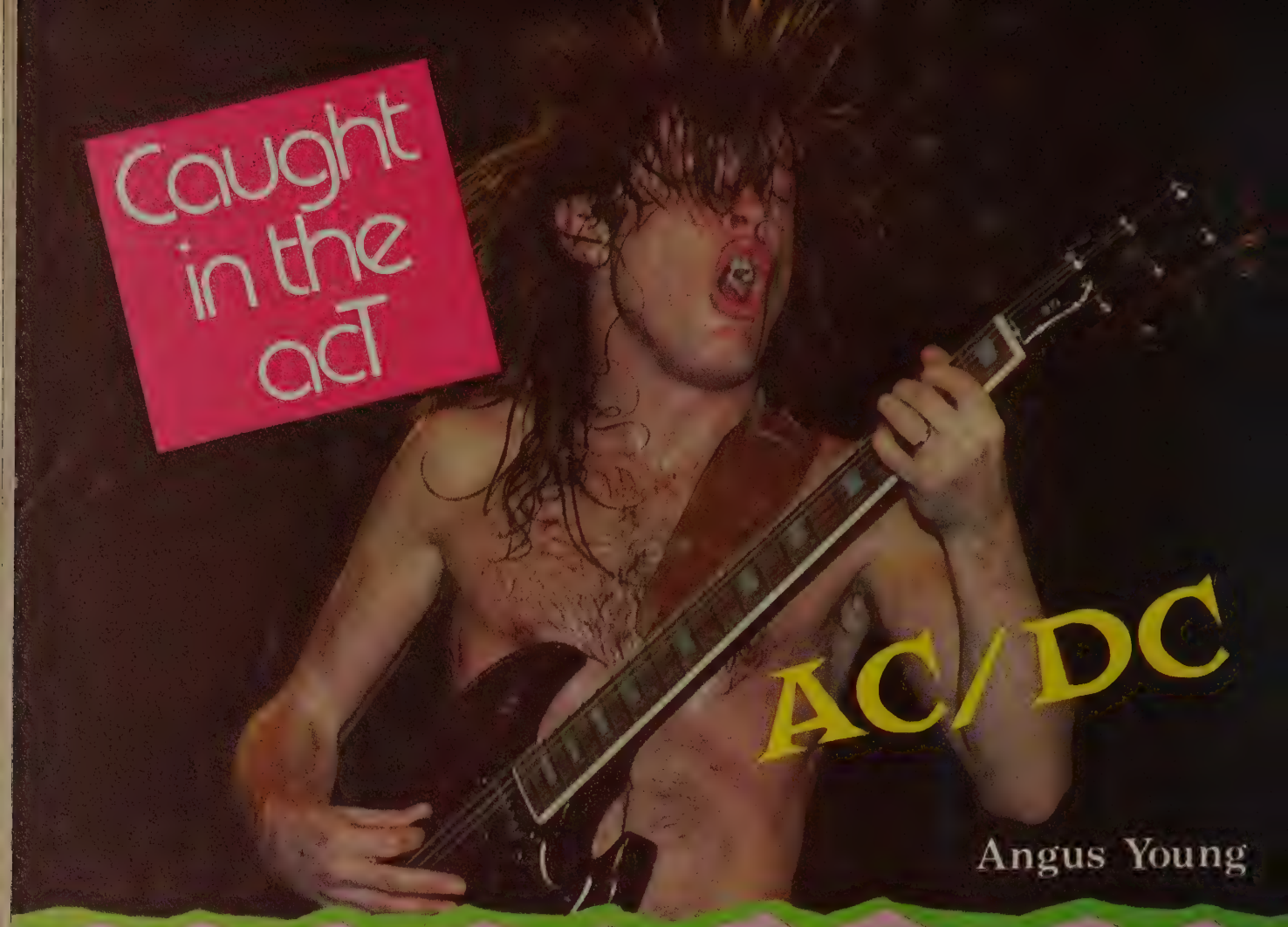
they were prepping themselves for the interview. Nothing special, just a little skin toner and eyeliner for the cameras. The first impression I had was of their extreme height. Teetering close to 6 feet in my boots, I still felt like a pygmy at a basketball game around these giants. Blackie, standing about 6'7" in his low heels and Chris, at about 6'8" in his, barely noticed me.

The two of them, outfitted in simple jeans and leather jackets looked the quintessential rockstar types. Tall, long haired, lean men apparently with not a care in the world, save what melody goes with what hook line — but here, I found I was deadly wrong. You see, in the case of W.A.S.P. there is certainly more going on behind the leather 'n' codpiece imagery than meets the eye.

Blackie and Chris were led into the studio and seated. Assistants scurried about, filling the duo's cups with Jack Daniels and 7-Up. Just back from a 27 city tour of Europe and Japan, the pair were to soon be joined by their two other cohorts, Randy Piper (guitars) and Steve Riley (drums) to start an American tour with Swiss rockers Krokus. Their premier disc, *W.A.S.P.*, had gone to number 74 in the American charts without the benefit of touring or airplay. This video interview was specifically arranged to introduce W.A.S.P. to American audiences via television.







Caught  
in the  
act

AC/DC

Angus Young

Mitch Rosten

### by Hank Thompson

When you haven't played a live show in nearly six months, most bands would shy away from making their return in front of 50,000 crazed metal maniacs — but then AC/DC has never been most bands. Having been on vacation since the end of their U.S. tour in March, 1984, the band chose to return to the concert trail by headlining England's massive Castle Donnington "Monsters of Rock" festival. Closing the show after performances by Motley Crue, Ozzy Osbourne and Van Halen, AC/DC knew the pressure was on, but as always the boys from down under were up to the challenge.

"We were able to rehearse for a few weeks before the gig," the group's vocalist Brian Johnson explained. "Our set is like riding a bike — once you learn you never forget. We performed the same set we played on the road earlier in the year, so we didn't have the problem of working in new material and learning new songs. After a few hours of practice, it was like we had never left the road, it felt totally natural to us."

Despite Johnson's claims, it was apparent that AC/DC's first steps on stage were tentative ones. As the band hit the footlights to the raucous chords of *Hell Bells*, even "blur-of-motion" Angus Young seemed a bit unsure of his stage maneuvers. But, in time the band hit its stride, cranking out such metal anthems as *Highway To Hell*, *Back In Black* and *Flick Of The Switch*. Unfortunately, just as Angus was warming up, Johnson's voice began to give way.

"No matter how much rehearsing you do, you just can't get your voice trained for getting on stage," he said shortly after the group's performance. "I sang myself hoarse the first few days of practice, and I thought I had my throat in pretty good condition. But when you're in rehearsals I

guess you're always holding something back; even when you're not trying to. Once you get on stage it's a different experience, and my voice did suffer at Donnington. But it was fun, and the crowd got off on it."

Indeed, the metal masses seemed to get off on every note the band played. Having been pummeled by decibels all day long, the throng was a bit punch drunk by the time AC/DC hit the stage, but Angus' guitar histrionics quickly had them on their tired feet cheering for more. Despite the barrage of empty beer and soda bottles that barraged the band during their set (a festival recreation), it seemed that the band was enjoying the show as much as the fans.

"We don't socialize together when we're not on tour," Johnson said as he relaxed after the group's 90 minute performance. "We live all over the place — from Hawaii to France — so when we do get together it's like a family reunion. We have the time of our lives. That's what Donnington was to us. I'm English, so it was a homecoming for me. For the rest of the lads it was a chance to get together and play some music, which is what we live for."

Following their Donnington performance, the band headed for the Continent where they headlined eight more festival shows. While the group steadfastly refused to play any new material during their shows, Johnson stated that an album's worth of songs have been written and that a new AC/DC album should be heading our way shortly.

"We've never believed in playing songs in concert that nobody knows," he said. "The fans come to hear the ones they know — the old things. We'd be taking advantage if we played new things to them. We are looking forward to finishing work on the new material and then playing those songs on our next tour. We'll be in America by spring, and that's when everyone will hear the new songs played live. And I can tell you that they won't be disappointed." □



# PAT BENATAR

the big  
decision



## Family Takes Precedence Over Touring For Diminutive Vocalist.

by James Curtis

"I'm growing up, it's that simple," stated Pat Benatar in regard to the recent changes that have taken place in her life and her career. With a baby on the way, and a new album, *Tropico* — which replaces the hard driving rhythms of Benatar's earlier LPs with a more polished and sedate sound — Pat has unquestionably made a number of major decisions about her future.

"Having a baby has been a big maturing process for me," she said. "It's something I wanted to do. Neil (husband/guitarist Neil Geraldo) and I realized that the band and our careers would be put on the back burner for a while if I were to have a baby. It's something we thought about for a long time — when to have the baby so we could fully enjoy the experience, yet not do irreparable damage to our careers."

Benatar's solution to the dilemma was fairly simple. She's recorded one of the finest albums of her seven year career — an LP strong enough to keep her securely in the public eye, despite the fact that she will be unable to tour in

support of the disc. As shown on her recent hit *We Belong*, *Tropico* displays a new side of Pat Benatar — one that may alienate some of her longtime hard rock supporters — but one that will win a new legion of fans for this petite Brooklyn, New York native. Yes, the four octave voice is still there, and Geraldo's ringing guitar leads still give the music a cutting edge, but as Benatar is quick to admit, she's come a long way since such numbers as *We Live For Love* and *Hit Me With Your Best Shot* rocketed her to stardom.

"I came to the realization that I wanted to feel comfortable with the songs I was performing," she said. "I'm not indicating I don't like the music we've made in the past, but I've got to look ahead and see how comfortable I'm going to be singing some of those numbers five years from now. I made a conscious decision to add more emotion to the music this time. We're not trying to confuse the fans who've stood by us over the years. There's still plenty on the album that they can relate to. But this time, we've recorded with the future in mind. I haven't changed — it's more of a natural evolution."

One must wonder how the life of a housewife

and mother will be accepted by a performer who has spent the first part of the 1980s touring the world. Somewhat surprisingly, Benatar says that she's looking forward to staying off the tour circuit for a while.

"I'm domestically inclined," she explained. "Even when we're on the road, I tend to spend a lot of time in the trailer cooking and cleaning. I find that to be very satisfying, so staying at home and taking care of my husband and my baby will be very natural for me. I'm not saying I won't miss going on tour a little. I love performing and I enjoy seeing the fans, but there are other aspects that I won't miss at all."

Benatar is surely not retiring from the road. Her current plans call for her to return to touring by late May or June. For Pat, however, looking that far ahead is virtually impossible at this point.

"The only thing that really interests me at the moment is the baby," she said. "I can't tell you how excited I am about being a mother. Nothing will ever replace music in my life, but for right now the idea of motherhood is the most fulfilling thing to me." □



# behind the lines

by **Adrianne Stone**

Goodness... the past month has been so busy, I've barely had time to dust off the studs from my leather jacket...

Starting off my month of mayhem was the Overkill/Anvil show at New York's premier rock club, *L'Amour*. Overkill, a New York quartet, put on a head thrashing, fist smashing eve of metallic splendor with their set of original tunes (from their four song EP, *Overkill* on Ironworks Records). Curly blond-haired singer Bobby "Blitz" Ellsworth was nearly pulled into the audience by overzealous fans, and by the time the foursome launched into their encore tune, *Overkill*, Bobby took a swan dive into the teeming, cheering crowd.

By the time Anvil took the stage, much of the mania had worn off, though they played a competent set of new tunes. Hopefully, the Canadian quartet can get themselves signed to a major label before they burn themselves out doing the American club circuit.

\*\*\*\*\*

Probably the most exciting band I've ever seen is Loudness, who played at *L'Amour* for two nights recently. The band, a four piece unit from Japan, played 90 minute sets each night, to a packed-

like-sardines audience. Musically, the boys from the land of the Rising Sun performed a flawless display of musical virtuosity. Most notable were the guitar heroics of Akira Takasaki, who was greeted with thundering applause. The sound system was perfect (Japanese technology!), the lights were awesome and the various selections of the evening (including two encores) were nothing short of phenomenal.

Loudness, you may remember, released several albums in Japan (available only as imports in the U.S.) and were signed to Atlantic Records this year. Although the earlier albums are sung in Japanese with just a smattering of English phrasing, their newest LP *Thunder In The East* is recorded completely in English in an attempt to win over the American market.

During their live set, one most amusing aspect was vocalist Minoru Niihara's attempt to speak to the audience in accented, though, fluent English. Probably the funniest point of the evening was when Minoru greeted the audience with a very American sounding, "Herrro, Muddas!" You can be sure we'll be hearing more from this quartet in the near future.

\*\*\*\*\*

Let's see what's happening on the gossip side of Heavy Metal. According to our source in England, guitar mistress Lita Ford has been seeing an awful lot of her idol, Tony Iommi. She

even jammed on stage with him at New Jersey's *Capitol Theatre* during a special guitar festival that also featured Journey's Neal Schon. The blonde guitarist was supposed to take her band on the road in the U.S. with British mashmetalists Motorhead sometime in November, but the tour has been scrapped until the release of her next album. No details yet on why...

\*\*\*\*\*

Phil Mogg has put together a new incarnation of UFO. The band features bassist Paul Gray, Atomic Tommy M (from San Francisco), and drummer Robbie France. Rumors continue that guitar legend Michael Schenker may be returning to the UFO fold as well.

\*\*\*\*\*

Manowar tour manager Paul Clarke busted his hand recently after getting into fisticuffs in Europe with Ross the Boss' guitar roadie. Seems Paul knocked the guy out, in the process cutting his hand so severely that he was hospitalized for infection, and threatened with amputation of the offending limb. Nobody ever said being a tour manager would be easy...

\*\*\*\*\*

Looks like I'm out of space already... my Editor promised he'd unchain me from my typewriter if I promise to tell you all about the Queensryche and Kiss show in next month's column. I swear I'll even give you *details*!! Really!! ☐



Gary Gershoff

Tony Iommi (left) and Lita Ford: More than a student/teacher relationship?



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82/Turn Up The Radio

## BURNING IN LOVE

*(As recorded by Honeymoon Suite)*

**DERRY GREHAN**

What did I say to ya  
What did ya see me do  
That made ya turn to stone overnight  
I thought I played it right  
Lovin' you deep in the night  
But the chain of love is broken now  
Why can't we start again  
'Cause my heart  
Won't mend  
But you say no  
Then you go  
And I break down.  
And I am still  
A lonely man burning in love  
I am still  
A lonely man burning in love.  
What did he say to ya  
What did he promise you  
That made you change from white to  
black  
I don't understand it  
It seems so underhanded  
I want to hate you but I'm still in love  
Why can't we start again  
'Cause my heart won't mend  
But you say no  
Then you go  
And I break down.  
And I am still  
A lonely man burning in love  
I am still  
A lonely man burning in love.

*(Repeat chorus)*

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## I WANNA GO BACK

*(As recorded by Billy Satellite)*

**DANNY CHAUNCEY  
MONTY BYROM  
IRA WALKER**

I've been listenin' to the radio  
Her song reminded me of long ago  
Back then I thought that things were  
never gonna change  
It used to be that I never had to feel  
the pain.

I know now that things will never be  
the same  
I wanna go back  
And do it all over  
Can't go back I know  
I wanna go back  
'Cause I'm feelin' so much older  
But I can't go back I know.

I recall hangin' out on Friday night  
My first slow dance hopin' that I'd  
get it right  
Back then I thought I would never  
ever stand alone  
It used to be that a lonely heart was  
never shown.

I know now that things will never be  
the same  
I wanna go back  
And do it all over  
Can't go back I know  
I wanna go back  
'Cause I'm feelin' so much older  
But I can't go back I know.

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## SUNSHINE IN THE SHADE

*(As recorded by The Fixx)*

**CYRIL CURNIN  
ADAM WOODS  
PETER GREENALL  
DAN K. BROWN  
JAMES WEST-ORAM**

Sunshine warming the small of my  
back

Whatever virtues I lack  
You can't see till I move  
Until I move in the shade  
Sunshine in the shade  
Sunshine in the shade  
Sunshine in the shade.

But then inside  
Sometimes I feel so cold  
Catching these self-thrown blows  
But enough of the future I see  
A shadow belonging to me  
Sunshine in the shade  
Sunshine in the shade  
Sunshine in the shade.

Every man climbs a mountain with  
the hope to make a stand  
Every man makes a mountain of his  
life a master plan.

Always hope  
Light in the dark  
Always hope  
Light in the dark  
Gives me hope  
Sunshine in the shade  
Sunshine in the shade  
Sunshine in the shade.

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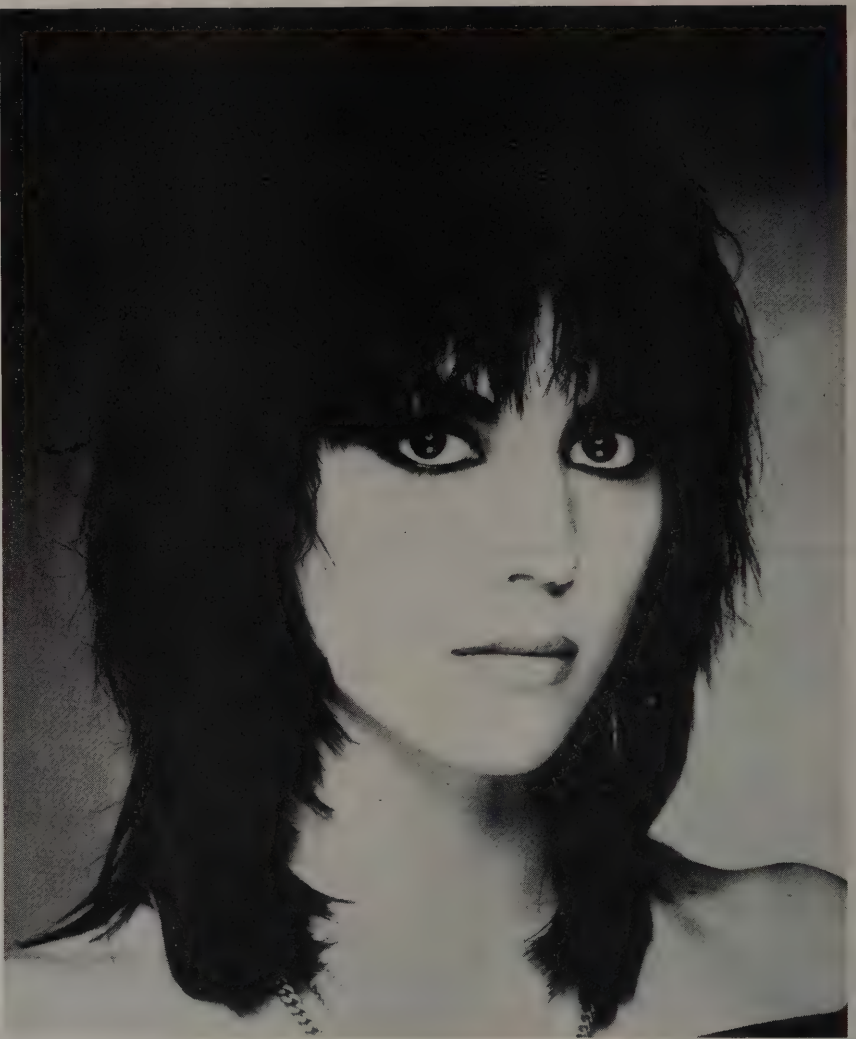
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**I LOVE YOU LOVE ME  
LOVE**

(As recorded by Joan Jett and The Blackhearts)

**GARY GLITTER  
MIKE LEANDER**

We're still together after all that  
we've been through  
They tried to tell you I was not the  
one for you  
They didn't like my hair  
The clothes I love to wear  
They didn't realize that I was strong  
enough for two.

I love you love  
You love me too love  
I love you love  
My only true love  
I love you love me love.

The things they said about the two  
of us were lies  
I knew they couldn't see the sparkle  
in your eyes

They said I wouldn't care  
They didn't know that we were just  
two angels in disguise.

I love you love  
You love me too love  
I love you love me love  
I love you love  
My only true love  
I love you love me love.

So here we are alone  
We made it on our own  
And though they tried they can't  
deny  
The way I really showed 'em.

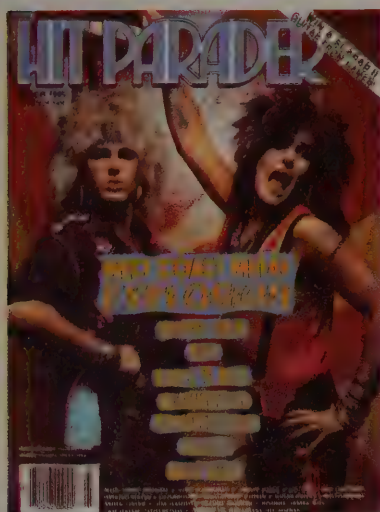
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You love me too love  
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I love you love  
My only true love  
I love you love me love.

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## TURN UP THE RADIO

*(As recorded by Autograph)*

STEVE PLUNKETT  
STEVE ISHAM  
RANDY RAND  
KENI RICHARDS  
STEVEN LYNCH

Turn it up  
I'm workin' hard you're workin' too  
We do it ev'ryday  
For ev'ry minute I have to work  
I need a minute of play  
Day in day out on we go  
Things go better with rock

The only time I turn it down  
Is when I'm sleepin' it off.

Turn up the radio  
I need the music  
Give me some more  
Turn up the radio  
I wanna feel it  
Gotta give me some more.

Now listen  
I wanna shake I wanna dance  
So count it off 1, 2, 3  
I hear the beat I'm in a trance  
No better place to be  
Day time, night time, any time  
Things go better with rock

I'm goin' twenty-four hours a day  
I can't seem to stop.

Turn up the radio  
I need the music  
Give me some more  
Turn up the radio  
I wanna feel it  
Gotta give me some more.

Turn up the radio  
I wanna feel it  
Gotta give me some more.

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## FOOLISH HEART

(As recorded by Steve Perry)

STEVE PERRY  
RANDY GOODRUM

I need a love that grows  
I don't want it unless I know  
With each passin' hour  
Someone somehow  
Will be there  
Ready to share.

I need a love that's strong  
I'm so tired of being alone  
But will my lonely heart  
Play the part  
Of the fool again  
Before I begin.

Foolish heart  
Hear me calling  
Stop before you start falling  
Foolish heart  
Heed my warning  
You've been wrong before  
Don't be wrong anymore.

Feelin' that feelin' again  
I'm playin' a game I can't win  
Love's knockin' on the door  
Of my heart once more  
Think I'll let her in  
Before I begin.

Foolish heart  
Hear me calling  
Stop before you start falling  
Foolish heart  
Heed my warning  
You've been wrong before  
Don't be wrong anymore  
Foolish heart  
Foolish, foolish heart  
You've been wrong before.

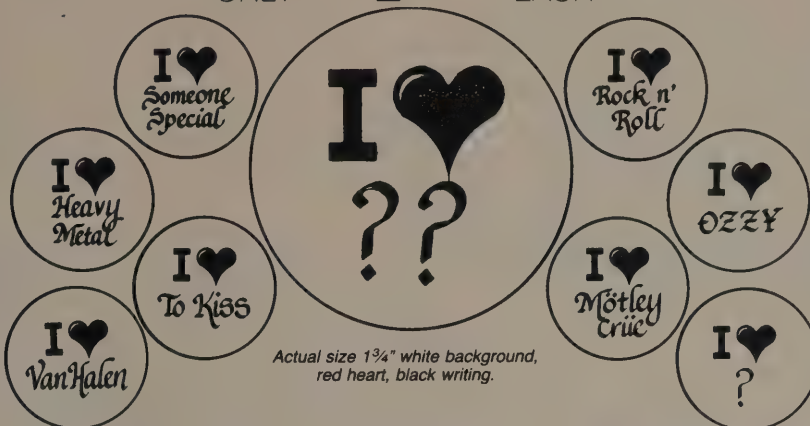
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Hear me calling  
Stop before you start falling  
Foolish heart  
Heed my warning  
You've been wrong before  
Don't be wrong anymore  
Foolish heart.

Oh foolish, foolish heart  
You've been wrong before.

Foolish, foolish heart  
Foolish heart.

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## NAUGHTY NAUGHTY

(As recorded by John Parr)

JOHN PARR

I put my hand on your stocking  
I was movin' nice and slow  
Let my fingers do the walking  
And there ain't far to go.

Don't tell me

"I don't wanna be a girl like that"  
Do you wanna see a grown man cry  
You don't wanna be a girl like that  
Baby this could be the first time  
This could be the first time.

Naughty naughty

Loud and bawdy

T-t-t-tease me

Take it easy

Hug and squeeze me

Naughty, naughty, naughty

I'm a naughty, naughty guy.

Bedroom eyes that undress me

Take me cut me to the bone

Lace and satin pressed against me

Should we call a chaperone.

Don't tell me

"I don't wanna be a girl like that"  
Do you wanna see a grown man cry  
You don't wanna be a girl like that

Baby this could be the first time  
This could be the first time.

Naughty naughty

Cute and horny

T-t-t-tease me

Take it easy

Hug and squeeze me

Love outta line.

With your hair hung down

And your dress ridin' high

And your eyes burning hot like the  
sun

Kiss me hard squeeze me tight

Gonna love you alright

'Cause I'm a naughty naughty  
naughty guy.

You don't wanna be a girl like that

Baby this could be the first time

This could be the first time.

Naughty naughty

Cute and horny

T-t-t-tease me

Take it easy

Hug and squeeze me

Naughty naughty naughty

I'm a naughty naughty.

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## DON'T WAIT FOR HEROES

(As recorded by Dennis DeYoung)

DENNIS DeYOUNG

I've got my dreams

I know you think that's crazy

But I won't give up

'Cause I've got this burning desire in  
me

Oh baby it's me.

While the world sleeps

I sit up all night thinking

And making my plans

'Cause there's something special  
ahead for me

Something ahead for me.

So don't you tell me that I'm wasting  
my time ruining my life

And that the odds against me are a  
million-to-one don't be concerned

I'll take the heat for all the chances

I'm gonna take

Mistakes that I'll make

Just wait and see

You're gonna hear from me.

So don't wait for heroes

Do it yourself

You've got the power

Winners are losers

Who got up and gave it just one  
more try

One more try

One more try

I've got my dreams

I've got my dreams.

If you're waiting for that miracle  
train to call out your name

And if you think the rainbow always  
finds someone else never yourself

Just look inside and find that spark  
that's burning in you

Follow it through

The light you find

Well it could change your life.

Don't wait for heroes

Think for yourself

Make your own choices

You know it's easy

To follow the crowd

But my advice is

Don't wait for heroes

Believe in yourself

You've got the power

Winners are losers

Who got up and gave it just one  
more try

Hey yeah

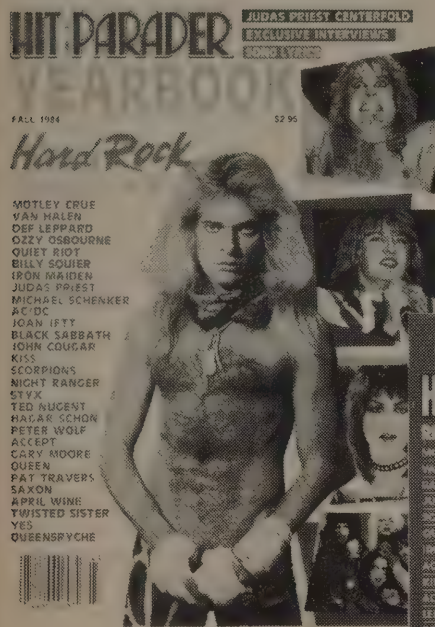
Give it one more try

Let's go.

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# Heavy metal happenings

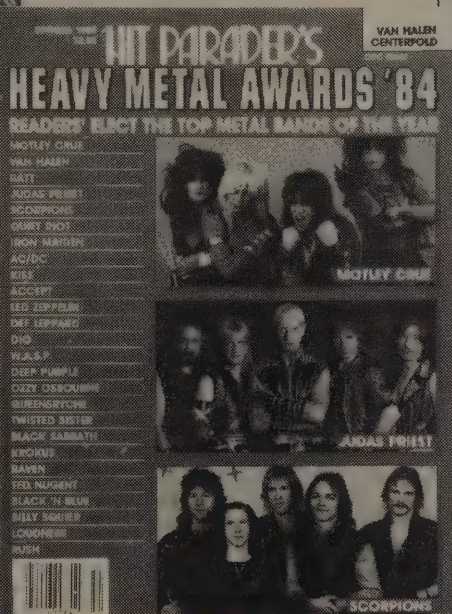


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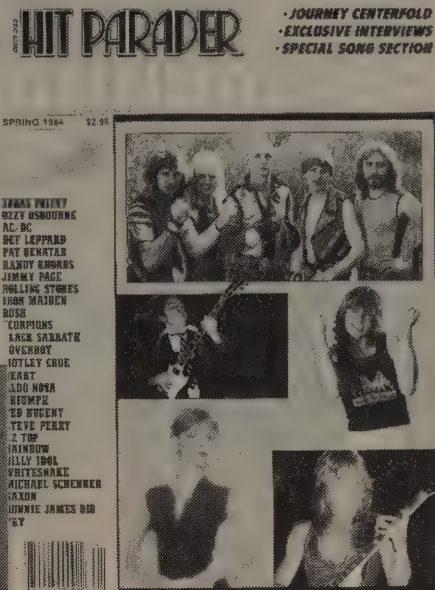


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## CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA  
D. G. EISLEY

Can I ever live without you girl  
Get back on my feet again  
Now I'm lost in your world.

And there's no simple way to let you  
go

When you've seen such a part of me  
And though you choose to walk a  
separate road  
I still believe in you.

So I call to your heart  
Hear me calling to you  
Oh I call to your heart  
I'm calling to your heart.

Distant voices in the silent night  
Call to a memory  
Someone touched me but it don't  
feel right  
It's only you I need.

Believe me  
When I call to your heart  
Hear me calling to you  
Oh I call to your heart  
I'm calling to you  
Calling to you  
Hear me call to your heart.

Your love  
I lost along the way  
But darling I'll find you someday.

Callin' to you  
Hear me call to you  
Hear me callin' to you.

Darlin' you remember the dreams  
that we had

I'd give ev'ry thing my world to hold  
you again  
And darlin' together  
We can make it work out  
So stay with me baby  
I need you there.

I call to your heart  
I've been calling you back again  
Can you hear all the times when I  
Call to your heart  
Hear me calling to you  
Callin' to you  
Call to your heart  
Oh I call to your heart  
Hear me callin' to you  
Callin' to your heart.

To your heart.

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## LACK OF COMMUNICATION

(As recorded by Ratt)

CROUCIER  
PEARCY

Too many problems the world can't  
solve  
Too many people no one wants to  
be involved  
(Lack of communication back off).

Keep rearranging it's all the same  
Always saying someone else is to  
blame  
(Lack of communication back off).

Look all around you you're  
standing tall  
Hold tight no one's gonna answer  
your call  
(Lack of communication back off).  
Put up our boundaries we build our  
walls  
It's all right no one's gonna chase  
us at all  
(Lack of communication back off).

Time's passing us by  
We have our reason  
No one wants to cry  
We have our reason  
Questions asking why  
We have our reasons  
Problems still arise  
We have our reason  
Back off.

You're so together you fall apart  
You never miss when you're  
shooting  
Straight for the heart  
(Lack of communication back off).

You see it your way I'll see it mine  
Conversation is a useless change of  
time  
(Lack of communication back off).

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## SEE YOU IN HELL

(As recorded by Grim Reaper)

NICHOLAS BOWCOTT  
STEPHEN GRIMMETT

See you in hell  
Can I make you an offer  
You can't refuse  
I keep my eyes on you 'cos I tell you  
that you lose  
Now you can come with me to a  
place you know so well  
I will take you to the very gates of  
hell.

See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell  
See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell yeah.

See you in hell  
The choice of ten of many sins can  
be yours  
Half my kingdom for the choice is  
yours  
You can take it anytime that you  
need  
Beg steal or borrow all you've got to  
do is plead.

See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell  
See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell ooh yeah.  
Come with me I will take you down  
to the very debts of your soul  
And I'll make you burn  
See you, see you in hell  
See you, see you.  
Can I make you an offer  
You can't refuse  
I kept my eyes on you 'cos I told you  
that you'd lose  
Now you can come with me to a  
place you know so well  
Like I told you at the very gates of  
hell.

See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell  
See you in hell my friend  
See you in hell my friend  
See you in hell my friend  
I'll see you in hell.

(Repeat)

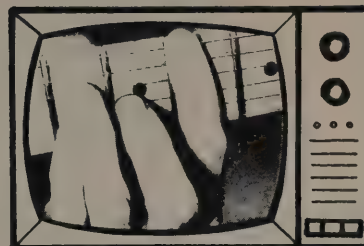
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featuring JEFF KEY



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## PINK WORLD COMING DOWN

(As recorded by Planet P Project)

TONY CAREY

There's a pink world  
Comin' down  
Child there's a pink world  
And it's comin' down.

In a quiet little valley by the sea  
I hear the calling and it calls for you  
and me  
So leave your riches and your  
houses on the hills  
Cancel all your credit cards  
And settle up your bills.

'Cause you won't need them  
anymore  
Close down the factories  
Blow up all the stores.

'Cause there's a pink world  
Comin' down  
Child there's a pink world  
And it's comin' down.

Once I stood in New York City with a  
sign sayin'

"The end is comin' friends  
Repent while there's still time"  
I will admit that no one really  
seemed to hear  
They would laugh and point their  
fingers  
At my sandals and my beard.

But now they'll listen when I say

I have proof  
'Cause I read it  
In the supermarket today.

There's a pink world  
Comin' down  
There's a pink world  
And it's comin' down  
And it rolls like an avalanche  
And it will sweep you away  
Yes it rolls like an avalanche  
And it will carry us away.

La la la la  
La la la la  
Well it's a pink world.

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## EYE ON YOU

(As recorded by Billy Squier)

BILLY SQUIER

I watch you on the TV  
You're with me every place I go  
I'm caught up in the daydream  
I'm into everyone you know  
Turn on the action  
Grab every minute  
Learn every lesson  
Then live to regret it  
I'm so distracted  
My mind's disengaged  
Sharin' the moments  
When you're all the rage.

I got my eyes on  
Got my eye on you  
Got my eyes on  
Got my eye on you.

Those overnight conditions  
Always get the best of you  
You're fuelin' my suspicions  
I'm taken by the sneak preview  
You got the numbers  
You got no limits  
One day you're out  
But the next day you're in it  
You find the answers  
You know what to say  
Give us our reasons  
For livin' today.

I got my eyes on  
Got my eye on you

Got my eyes on  
Got my eye on you  
Got my eyes on  
Got my eye on you  
Got my eyes on  
Got my eye on you.

We share the laughter  
And pain when you're in it  
Bring on disaster  
'Cause we know you'll win it  
We're all believers  
So watch what you say  
Turn on those feelin's  
I can't look away.  
(Repeat chorus)

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## MONEY CHANGES EVERYTHING

(As recorded by Cyndi Lauper)

TOM GRAY

I said I'm sorry baby  
I'm leaving you tonight  
I've found someone new  
He's waitin' in the car outside  
Oh honey how could you do it  
We swore each other everlasting  
love

I said well yeah I know  
But when we did  
There was one thing we weren't  
thinking of.

But that's money  
Money changes ev'rything  
I said money  
Money changes ev'rything.

We think we know what we're doing  
But that don't mean a thing  
It's all in the past now  
Money changes ev'rything.

They shake your hand  
And they smile and they buy you a  
drink

They say we'll be your friends  
We'll stick with you till the end  
Ah but everybody's only  
Looking out for themselves  
And you say well who can you trust  
I'll tell you it's just  
Nobody's else's money.

Money changes ev'rything  
I said money  
Money changes ev'rything.

Ya think ya know what you're doing  
We don't pull the strings  
It's all in the past now  
Money changes ev'rything.

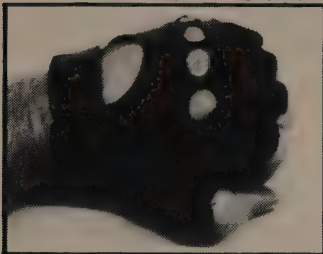
Yeah yeah yeah  
Money  
Money changes ev'rything  
I said money  
Money changes ev'rything.

We think we know what we're doing  
We don't know a thing  
It's all in the past now  
Money changes ev'rything.

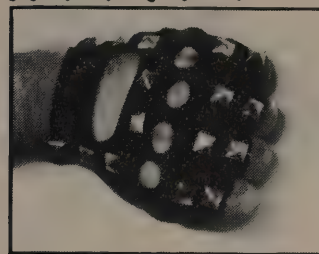
Money is everything  
Money  
It changes ev'rything  
Money is ev'rything  
Money.

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## I WANT TO KNOW WHAT LOVE IS

(As recorded by Foreigner)

M. JONES

Gotta take a little time  
A little time to think things over  
I better read between the lines  
In case I need it when I'm older.

This mountain I must climb  
Feels like a world upon my shoulder  
Through the clouds I see love shine  
It keeps me warm as life grows colder.

In my life  
There's been heartache and pain  
I don't know  
If I can face it again  
Can't stop now I've traveled so far  
To change this lonely life.

I want to know what love is  
I want you to show me

I want to feel what love is  
I know you can show me.

I'm gonna take a little time  
A little time to look around me  
I've got nowhere left to hide  
It looks like love has finally found me.

In my life  
There's been heartache and pain  
I don't know  
If I can face it again  
I can't stop now I've traveled so far  
To change this lonely life.

I want to know what love is  
I want you to show me  
I want to feel what love is  
I know you can show me.

I want to know what love is  
I want you to show me  
I want to feel what love is  
I know you can show me.

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## VALOTTE

(As recorded by Julian Lennon)

JULIAN LENNON  
JUSTIN CLAYTON  
CARLTON MORALES

Sitting on the doorstep of the house  
I can't afford  
I can feel you there  
Thinking of a reason  
Well it's really not very hard  
To love you even tho you nearly lost  
my heart  
How can I explain  
The meaning of our love  
It fits so tight  
Closer than a glove.

Sitting on a pebble by the river  
playing guitar  
Wond'ring if we're really ever gonna  
get that far  
Do you know there's something  
wrong  
Cos I've felt it all along.

I can see your face in the mirrors of  
my mind  
Will you still be there  
We're really not so clever  
As we seem to think we are  
We've always got our troubles  
So we solve them in the bar  
As the days go by  
We seem to drift apart

If I could only find a way to keep  
hold of your heart.

Sitting on a pebble by the river  
playing guitar  
Wond'ring if we're ever gonna get  
that far  
Do you know there's something  
wrong  
Cos I've felt it all along.

Sitting in the valley as I watch the  
sun go down  
I can see you there  
Thinking of a reason  
Well it's really not very hard  
To love you even tho you nearly lost  
my heart  
How will we know when the charge  
is gonna come  
I've got a good feeling  
And it's coming from the sun.

Sitting on a pebble by the river  
playing guitar  
Wond'ring if we're really ever gonna  
get that far  
Do you know there's something  
wrong  
We'll stick together cos we're  
strong.

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## CONCEALED WEAPONS

(As recorded by the J. Geils Band)

SETH JUSTMAN  
PAUL JUSTMAN

Buried treasure all that hidden loot  
She didn't seem so dangerous  
Harmless yeah to boot you  
Break the ice she'll turn on you  
She's way beyond the law  
She yells freeze when you want her  
to thaw

She's a dead aim sure shot sweet  
Ammo in her shoe  
What fits right at her chest  
She's got aiming right at you  
She'll make a sharp inspection  
Of more than head to toe  
Then she'll slap her handcuffs on  
An' say honey you can't go.

Stick 'em up  
Stick 'em up woa  
Concealed weapons  
The most dangerous you ever saw  
Stick 'em up  
Concealed weapons  
Concealed weapons  
They ought-a be against the law.

You might have her covered

But there ain't no way to stop her  
She's got her secret weapons  
And there's no way she will drop 'em  
She can change hands turn around  
and take a fancy shot  
If you can put the bullet into her  
cartridge slot  
Spread 'em out palms down  
Up against the wall  
You been had but you ain't sad  
No army you can call  
And when she pats you down  
You best not take a risk  
Speak not move not  
When she starts to frisk.

Stick 'em up  
Stick 'em up woa  
Concealed weapons  
She's gonna beat you to the draw  
Stick 'em up  
Concealed weapons  
Concealed weapons  
They ought-a be against the law.

Bup ba da da da da  
Bup ba da da da  
Bup ba da da da da  
Bup ba da da da.

She didn't know that she was packin'  
She didn't know my heart was  
crackin'  
She was shootin' with live  
ammunition  
She was attacking from ev'ry

position  
She had me pinned down flat on the  
floor  
She blew me away and I was hurtin'  
for sure.

Concealed weapons  
Concealed weapons  
They ought-a be against the law  
Stick 'em up  
Stick 'em up  
Concealed weapons  
Stick 'em up  
Stick 'em up  
Concealed weapons  
It's as dangerous as you ever saw  
Stick 'em up  
Stick 'em up  
Concealed weapons  
They ought-a be against the law  
Stick 'em up  
Stick 'em up  
Concealed weapons  
She's gonna beat you to the draw  
Stick 'em up  
Stick 'em up  
Concealed weapons  
They ought-a be against the law  
Stick 'em up  
Stick 'em up  
Concealed weapons  
They ought-a be against the law  
Stick 'em up  
Stick 'em up  
Let me tell you 'bout those  
concealed weapons  
They ought-a be against the law.

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## HIT PARADER Readers' Survey

Please answer the following questions so we can continue giving you the best rock n' roll magazine around:

Ten (10) lucky readers will have their names drawn at random to receive a selection of the best Heavy Metal albums of 1984.

1. Do you play an instrument? \_\_\_\_\_
2. If yes, what type? \_\_\_\_\_
3. How long have you been playing? \_\_\_\_\_
4. Do you play in a band? \_\_\_\_\_
5. Do you intend to buy a musical instrument in the next 12 months? \_\_\_\_\_
6. Have you ever played professionally? \_\_\_\_\_
7. Do you purchase pre-recorded music (records or tapes)? \_\_\_\_\_
8. Do you prefer buying records or tapes? \_\_\_\_\_
9. How often do you visit a record store? \_\_\_\_\_
10. In a month, how often do you purchase pre-recorded music? \_\_\_\_\_
11. What influences your music purchases?  
radio \_\_\_\_\_ video \_\_\_\_\_ magazines \_\_\_\_\_  
word of mouth \_\_\_\_\_
12. Have you ever bought anything through the mail? \_\_\_\_\_

13. Have you ever bought anything through the mail from Hit Parader? \_\_\_\_\_
  14. Do you or your family own a VCR? \_\_\_\_\_
  15. Do you own a compact disc player? \_\_\_\_\_
  16. How old are you? \_\_\_\_\_
  17. Male \_\_\_\_\_ Female \_\_\_\_\_
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Thank you for your help.  
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## KNOCKING AT YOUR BACK DOOR

*(As recorded by Deep Purple)*

**BLACKMORE  
GLOVER  
GILLAN**

Sweet Lucy was a dancer  
But none of us would chance her  
Because she was a Samurai  
She made electric shadows  
Beyond our fingertips  
And none of us could reach that  
high  
She came on like a teaser  
I had to touch and please her  
Enjoy a little paradise  
The log was in my pocket  
When Lucy met the Rockett  
She never knew the reason why.

I can't deny it  
With that smile on her face  
Oh it's not the kill  
It's the thrill of the chase.

Feel it coming  
It's knocking at the door  
You know it's no good running  
It's not against the law  
The point of no return  
And now you know the score  
And now you're learning  
Ah ha what's knockin' at your back  
door.

Sweet Nancy was so fancy  
To get into her pantry  
Had to be the aristocracy  
The members that she toyed with  
At her city club  
Were something in diplomacy  
So we put her on the hit list

Of a common cunning linguist  
A master of many tongues  
And now she eases gently  
From her Austin to her Bentley  
Suddenly she feels so young.

I can't deny it  
With that smile on her face  
Oh it's not the kill  
It's the thrill of the chase.  
(Repeat chorus)

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## PERFECT STRANGERS

*(As recorded by Deep Purple)*

**BLACKMORE  
GLOVER  
GILLAN**

Can you remember  
Remember my name  
As I flow through your life  
A thousand oceans I have flown  
Oh and cold, cold spirits of ice  
All my life  
I am the echo of your past.  
  
I am returning  
The echo of a point in time

And distant faces shine  
A thousand warriors I have known  
Oh and laughing as the spirits  
appear  
All your life  
Shadows of another day.

And if you hear me talking on the  
wind  
You've got to understand  
We must remain  
Perfect strangers.

I know I must remain inside this  
silent well of sorrow.

A strand of silver  
Hanging through the sky  
Touching more than you see  
The voice of ages in your mind

Oh is aching with the dead of the  
night  
Oh precious life  
Your tears are lost in falling rain.

And if you hear me talking on the  
wind  
You've got to understand  
We must remain  
Perfect strangers.

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## RUN TO YOU

(As recorded by Bryan Adams)

ADAMS  
VALLANCE

She says her love for me could never  
die  
That'd change if she ever found out  
about you and I  
Oh but her love is cold  
It wouldn't hurt her if she didn't  
know  
'Cause when it gets too much  
I need to feel your touch.

I'm gonna run to you  
I'm gonna run to you  
'Cause when the feelin's right  
I'm gonna run all night  
I'm gonna run to you.

She's got a heart of gold she'd never  
let me down

But you're the one that always turns  
me on  
You keep me comin' 'round.

I know her love is true  
But it's so damn easy makin' love to  
you.

I got my mind made up  
I need to feel your touch.

I'm gonna run to you  
Yeah I'm gonna run to you  
'Cause when the feelin's right  
I'm gonna stay all night  
I'm gonna run to you  
Yeah I'm gonna run to you  
Oh when the feelin's right  
I'm gonna run all night  
I'm gonna run to you.

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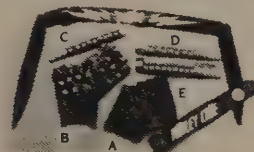
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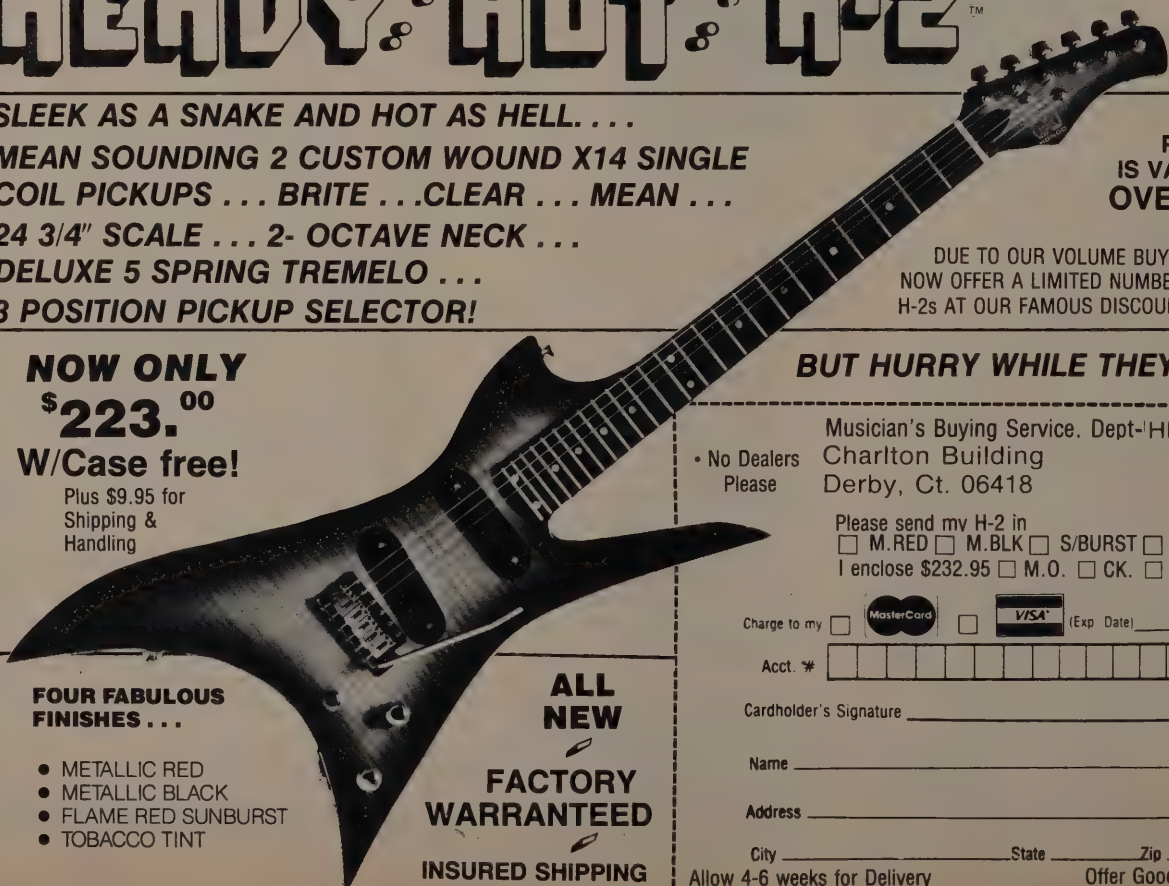
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## STONE IN YOUR HEART

(As recorded by Molly Hatchet)

RONNIE BROOKS  
TOM DeLUCA  
HAROLD E. TIPTON

Is this how it ends  
We're strangers again  
It's over but you won't explain  
No kiss goodbye  
No one final lie  
Just cold to the bone  
From the ice that's running thru your veins.  
You got stone in your heart  
Stone in your heart  
Like a wall that's keeping us apart  
Stone in your heart.  
Don't you recall  
The fire at all  
You melted in your arms ev'ry night  
But now you forget  
No passion no sweat

You poured out your love  
Now you're telling me the well is dry.

You got stone in your heart  
Stone in your heart  
Like a wall that's keeping us apart  
Stone in your heart.  
Run away and hide  
Keep it inside  
Make believe we never happened  
All you're gonna do  
Is keep foolin' you  
Some day you'll find  
Love's been passin' you by.

If we're gonna fight  
Let's do it right  
I want to get it over now  
There's no feeling left  
No pride to protect  
You don't want my love  
I don't need you here to weigh me down.  
(Repeat chorus)

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## TONIGHT

(As recorded by David Bowie)

IGGY POP  
DAVID BOWIE

Everything will be alright tonight  
Said everything will be alright tonight  
No one moves  
No one talks  
No one thinks  
No one walks  
Tonight  
Tonight.

Everyone will be alright tonight  
Everyone will be alright tonight  
No one moves  
No one talks  
No one thinks  
No one walks

Tonight  
Tonight.

I am gonna love you till the end  
I will love you till I reach the end  
I will love you till I die  
I will see you in the sky

Tonight  
Tonight.

Everything will be alright tonight  
Everything will be alright tonight  
No one moves  
No one talks  
No one thinks  
No one walks

Tonight  
Tonight  
Tonight  
Tonight.

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## MORNING DEW

(As recorded by Blackfoot)

DOBSON  
ROSE

Walk me out in the morning dew  
baby  
Please walk me out in the morning dew  
I can't walk you out in the morning dew  
I can't walk you out in the morning dew today.  
I thought I heard a young girl cry like a baby  
Thought I heard a young girl cry  
You did not hear no young girl cry  
You did not hear no young girl cry

today.

Well I thought I saw a flash in the sky  
this morning  
Thought I saw a flash in the sky  
today  
Well the earth it trembles and the sky  
is no longer blue  
Now there is no more morning dew  
Now there is no more morning dew today  
For what they've been saying all these years has come true  
And now there is no more morning dew oh today  
No more morning dew today  
Won't you please walk me out in the morning dew.

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### DEEP PURPLE reunion

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P.S.—Read more about Deep Purple in the recent Kerrang! mega-feature

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### KISS

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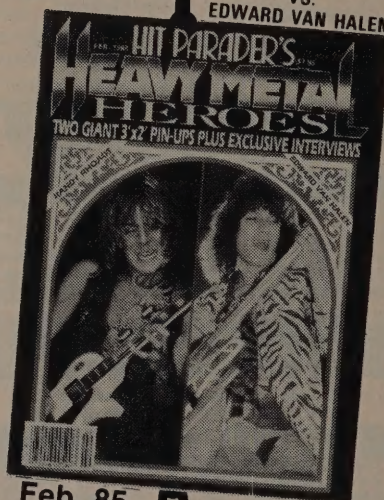
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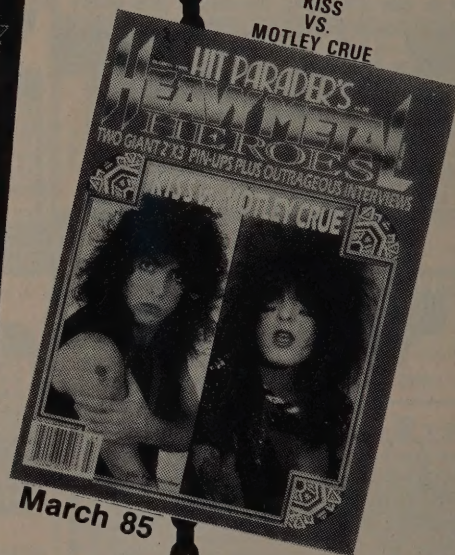
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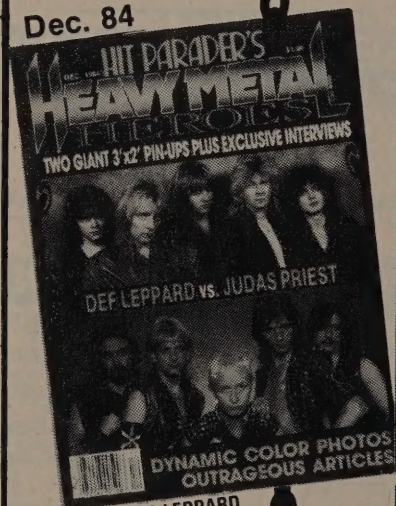
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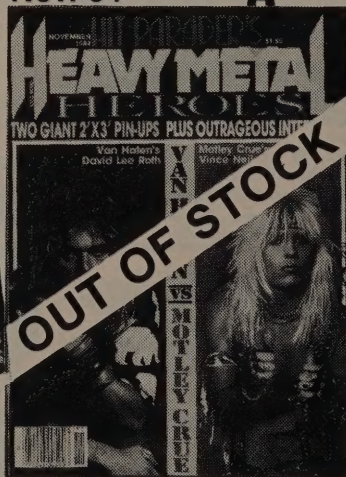
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